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ABSTRACT

This issue of "Cross Currents" includes the following articles: "An Experience with CLL" by Earl Stevick; "Accuracy vs. Fluency in the English Language Classroom" by Kenton Sutherland; "Predicate Markers: A New Look at the English Predicate System" by Phillip L. Knowles; "'Let Your TV do the Talking': Using the VTR in the EFL Classroom" by Rosanne Skirble; "Situational Writing" by Sandra McKay; "Vocabulary Teaching: A Few Practical Suggestions" by John Kopec; "Directed Imaging: A New Technique for Foreign Language Teaching" by James L. Gardner; and "Cultural Orientation in Teaching American Literature to Japanese Students" by Toshio Muto. The following book reviews are presented: "Drama Techniques in Language Learning" by Alan Maley and Alan Duff--reviewed by Richard A. Via; and "The Place of Literature in the Teaching of English as a Second or Foreign Language" by Albert H. Marckwardt--reviewed by Mayuri Sukwiwat. Ideas on using taped dialogues by Ruth Sasaki, and ideas on a conversation starter by Dorothy A. Stroup are also included. Japanese summaries of articles are included. (SW)

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Cross Currents is a biannual journal published by the Language Institute of Japan, in an effort to contribute to an inter-disciplinary exchange of ideas within the areas of communication, language skills acquisition, and cross-cultural training and learning. We are interested in articles covering a wide range of concerns, including these specific areas: 1) Language teaching and learning, especially regarding English as a Foreign Language, 2) Language teaching and learning as they apply to the situation in Japan, and 3) Cross-cultural communication issues. We also welcome reviews of recently published books in these same areas.

Although a large proportion of our articles deal with Japan and Japanese students, we are also concerned with teaching methodologies, techniques, and general issues which are multicultural rather than culture specific. While articles demonstrating solid and thoughful research are greatly appreciated, always kept in mind is the necessity for readability and practicality for our readers, the classroom teachers. We make every effort to balance abstract and theoretical articles with articles directly applicable to the classroom.

* * *

All articles submitted for consideration should be typed, double spaced, and in duplicate, with references placed in the body of the text in parentheses with the author's last name, date of the work cited and page number. Footnotes on substantive matters should appear at the bottom of the page on which the footnote occurs. Please include 1) a paragraph precis of the article, 2) a short biographical sketch and 3) a bibliography which should conform to the M.L.A. Style Sheet. Manuscripts should be from 5–20 pages in length. Authors of articles accepted for publication will receive 20 reprints.

Please direct all correspondence to:

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Summaries of the Articles

An Experience With Community Language Learning

Earl Stevick

CLL を使っての一つの経験

本稿は，コミュニティ・ランゲージ・ラーニング形式を使って，筆者が12人の教育訓練中の先生のグループにスワヒリ語を教えた際のある研究集会での経験に基づいて書かれ，一時間程のその研究集会に講師として参加した筆者の立場からの記録です。

本稿は研究集会の模様を，ありのまま伝えようとしたものであり，筆者もしくは誰かが次回こうした試みをする際の規準を設けようとしたものではありません。即ち，本稿の主眼点は，筆者の試みを段階を追って，その背景にある理由を説明することにあり，加えてその結果について，クランのカウンセル・ラーニングのSARD方式やその他の原理と関連づけて考えようとすることにあります。

Accuracy vs. Fluency in the English Language Classroom

Kenton Sutherland

外国語の授業では，正確さか，なめらかさか

第二言語の修得課程についての最近の研究は，学習の，自然な順序をよく示しています。間違いをするのは，進歩の課程の自然な部分と思われます。正しく話すこと，つまり正確さは，この課程において重要でなく，なめらかに話すという点での進歩とは相反すると思います。従って，次のような仮定が成り立ちます。(1)外国語を，指導する際，初めから正確さとなめらかさとを，実際的に，同時に教えることはできない。(2)よく話せる生徒に育てるためには，これらのことを同時に教える必要はない。生徒が，ひとたび，ある程度なめらかに話せるようになり，それによって自信を得れば，正確さについては，調整されます。語学教育の成果を知るには，生徒の正確さでなく，むしろ，ずっと重要な能力である，生徒が自分の言いたいことを，その時に選ぶということ，つまり躊躇のない実際的な会話，ということを見るのが最も意味のある方法です。正確さを判断基準にすることを避けるために，教師は，自然な語学学習，個人同志の会話，そして，その場に応じた相互作用に重点を置いた，生徒へのいろいろなアプローチに慣れる必要があります。

Predicate Markers: A New Look at the English Predicate System

Phillip L Knowles

英語の述語部分，英語動詞を教える新しい仕方

英語の述語を教える今迄の方法は，大抵ラテン語文法に基づいて，意味よりも形態を重要視してきました。学生は動詞の形態を学習することについては，殆ど問題はありませんが，正しく使ってみようとすると，可成りむつかしく又混乱してしまいます。それは，動詞の形態のもつ意味が，不充分に，屢々間違って教えられてきたからです。

本稿で展開される方法論は，マーティン・ジューズがThe English Verbで最初に紹

介した案にのっとっていますが，筆者はジューズの体系を改訂して，実際に教室で使えるように変更しました。基本的には，この新しい体系では次のような5つの述部形態を挙げています。(1)－(d)　(2)modals　(3)have＋V(n)　(4)be＋V(-ing)　(5)be＋V(n)　筆者は以上夫々の形態での動詞の持つ意味を論じ，例を挙げて示し，使用するに当って規則をあげ説明しています。上記5つの形態を使って，筆者は次のような厄介な事柄について論じています。即ち丁寧な英語・粗野な英語，現在完了・過去完了条件法，述語助動詞等。

本論文は，英語学習者にとって基本的に重要である分野を整理簡潔にして一つの体系を提示しています。

"Let Your TV Do the Talking"—Using the VTR in the EFL Classroom

Rosanne Skirble

「テレビに話させよう」……外国語としての英語の授業での，VTRによる指導法

テレビ放送の短い抜粋は，文形の練習，読み方，書き方，および聞きとりの実習にたいへん役立ちます。生徒は，話しよりも，動きの多いショーの方が，飽きない傾向にあります。テレビ番組からの適切な抜粋は，自然でしかも事実のようにして受けとめることのできる背景の中に，言語学的またはそれ以前の教材を，豊富に備えています。これらの番組を，ビデオ装置で何度も繰り返したり，適当なところで止めたりすることで，文法的なことがらや，語彙の演習をすることができ，生徒の聞きとり能力をテストすることもできます。重要なことに，常に変化するこの世界において，文化的，民族的長所は，言葉で表わされる必要がありますが，テレビの番組やコマーシャルは，これらのことが表現する場となっています。この評論は，文化の一端や，会話の方法を指導するための礎として，テレビ放送をどう利用するかについてのべています。

Situational Writing

Sandra McKay

状況描写作文

本稿は，学生に仮想の読者に向けて書く作文の課題を与え，その目的を説明して，学生が作文の構成と文体に充分注目できるようにして行う作文授業の方法について書いたものです。授業での作文練習を学生の将来の職業に関係させる為，課題として取り上げられる状況は，様々の職業を網羅しています。

当論文の主目的は，状況描写作文の教え方を例に挙げ説明することにあります。作文演習を学生にとって最も適切なものとする為には，本稿で取り上げ説明されている状況，課題等は，学生の文化的背景，特別な関心事，目指す職業等に応じて変えねばならないことは，言うまでもないことです。

Vocabulary Teaching: A Few Practical Suggestions

John Kopec

語彙の教え方

外国語としての英語の授業の中に占める語彙授業の二次的な重要さを考慮に入れて，語彙の教え方，学び方，組立て方等の分野にある問題と取り組んできた人達の為に，本稿で筆者は，幾つかの実際的な提案を行っています。それらの提案は，次のような領域に焦点を合わせたものです。(1)意味の上での特色。(2)連想による非単語の組合はせ。(3)文を口頭で再現する際，中心的役割を果すものとしての動詞。(4)言葉の遊び。英語を外国人に教えた筆者の経験に基づいて，語彙の教え方のコツや演習の仕方を提示し，説明しています。本稿の読者は，夫々の授業で筆者が本論で示している方法を実行してみて，各々の経験を分ちあったり，批評し合ったり，新たな提案をしたりしながら，この語彙の教え方という問題について話し合っていくよう強く勧めています。

Directed Imaging: A New Technique for Foreign Language Teaching

James L. Gardner

指示されて行なう意識的想像
外国語授業の新しいやり方

本稿では，想像という機能に基づいた新しい外国語授業の方法が記述してあります。誰でも言われれば，レモンがどんな物であるか容易に頭に描くことができます。外国語で指示されたことに従って，イメージを形成することが出来れば，それはその外国語を使う練習方法の一つということになります。

この方法の長所は，先ず第一に，教師の特別準備するものは要らないということで，頭に描きうるものであれば，何事によらず使うことができます。第二の長所は，この方法で教えられることは，今迄に教えられたイメージを想像する場合出て来る関連事項をことごとく含むということです。第三の長所は指示されて行う意識的想像では，学生は直ちに非常に個人的な夫々のやり方で，教えられている材料を扱うことになるということです。本稿では，想像という機能の一般的な性質が簡単に言及され，入門的な例題が二例示してあります。又指示して行う意識的想像の応用例が六点挙げてあります。

Cultural Orientation in Teaching American Literature to Japanese Students

Toshio Muto

アメリカ文学を日本で教える際の文化面での方向づけについて

言語学の急速な発達，語学教育方法論の目覚ましい進歩等に与かって，日本での外国語教育は効果を増してきました。しかし語学教育の中の文化交流の一面については，充分注意が払われてきたとは思えません。外国語の教師は，教える言葉の言語学的手

本を示すだけでなく，文化面での手本も学生に示すべきです。それというのも言葉というのはそれが母国語として話される所では，文化の一部を成しているのですから。

本論の目的は，学生がアメリカ文学を通じて文化への洞察力を得るのを助け，文化への適応を通して積極的に文学作品になじむよう動機つける手だてを作ろうとするところにあります。

Book Reviews　書　評

Drama Techniques in Language Learning. Alan Maley and Alan Duff.
Cambridge: Cambridge University Press, 1978.

概要／ヴィアの評論

演劇実習をすることによって，人と人との間に，ほんとうのコミュニケーションが生じ易くなります。「語学学習での演劇による指導法」の著者の方々はこう言っています。「我々の言う，『演劇実習』とはどういうことかを，先ずはっきりさせよう。劇を演ずることによって，生徒は，語学のクラスを，部分的になり立たせる要素を創り出すのに，自分の性格を生かす機会を与えられるのである。」自然な語学学習は，問題の解決と，そして，態度と感覚，動機づけと役割を認識しつつ行動することに重点を置いています。この評者は，「語学学習での演劇による指導法」を，おおいに推賞しています。「ひとたびこの本を読んだなら，あなたの想像力は鼓舞され，あなたは，語学教育と語学学習を新しい観点から見ることでしょう。」

The Place of Literature in the Teaching of English as a Second or Foreign Language. Albert H. Marckwardt.
Honolulu: University Press of Hawaii, for the East-West Center, 1978.

評論の概要

アルバート H．マークワート教授著，「第二言語または外国語としての英語教育における文学の位置」という本についての評論は，英語教師だけでなく，文学の教師や，TESL またはTEFL の分野で，教科課程の変更や再編成をする立場にある教師の方方々，著者の意義深い提言をお知らせするためのものです。また，この評論は，現場の教師の間で，長い間，混乱と挫折の原因となってきた言語と文学という争点を著者がいかに注意深く再検討しているかを述べています。この本は，外国語教育課程における文学の位置に関して，あまた討論された論点の一部を明確にするのに役立ち，非常に実用的な示唆を与えています。

FROM THE EDITOR

Beginning with Volume VI, Number 2, we are able to offer our readers price reductions on one and two year subscriptions. Increased readership as well as income from advertising has made this possible and we are happy to translate our success into lower prices for our subscribers.

In this issue we are also initiating a new section entitled "Bright Ideas." We hope it will provide a forum for the sharing of step-by-step descriptions of successful classroom activities. The focus will be on specific exercises and activities rather than the approach or theory behind them. "A Conversation Starter," by Dorothy Stroup and "Using Taped Dialogues in the Classroom," by Ruth Sasaki are our first efforts in this new section.

We welcome contributions from other classroom teachers and hope to publish "Bright Ideas" on a regular basis. Contributions should be submitted in duplicate, double spaced, 2–4 pages.

Howard Gutow

ABOUT THIS ISSUE

The first article, "An Experience with CLL," by Earl Stevick, records a trainer's-eye view of a six hour workshop in which he taught Swahili to a group of twelve trainee teachers using a form of Community Language Learning. His account is descriptive, not normative. The emphasis is on explaining step-by-step why the author did as he did and on relating the results to the SARD formula as well as other elements of Charles Curran's *Counseling Learning.*

Kenton Sutherland, in "Accuracy vs. Fluency in the English Language Classroom," believes that to produce effective speakers, both accuracy and fluency cannot and need not be taught simultaneously from the beginning of foreign language instruction. Error making appears to be a natural part of the developmental process. Correctness is not essential and appears to be counterproductive to the development of fluency in speaking.

The traditional way of teaching the English predicate is in large part based on Latin grammar and has emphasized form over meaning. In "Predicate Markers: A New Look at the English Predicate System," Phillip Knowles presents a different approach based on the schema introduced by Martin Joos (1967). The author has revised and adapted Joos' system for practical classroom use.

In "Let Your TV Do the Talking–Using the VTR in the EFL Classroom," Rosanne Skirble demonstrates how we can use commercial television as the basis for teaching a cultural unit or a communication skill. Short segments of commercial television can be used for grammatical pattern practice, reading, writing, and listening comprehension exercises.

"Situational Writing," by Sandra McKay, describes a method for teaching composition in which students are provided with a topic and a purpose for writing to an imagined audience, thus allowing them to focus more fully on matters of organization and style.

"Vocabulary Teaching: A Few Practical Suggestions," is a revised version of a demonstration presented by John Kopec at the 1979 TESOL Convention. The article considers the secondary status of vocabulary teaching in the ESL classroom and offers some suggestions for vocabulary teaching, learning, and building techniques.

James L. Gardner, in "Directed Imaging," presents a new technique for teaching foreign languages based on mental imaging. One can easily form a mental image and, if done based on instructions given in a foreign language, doing so is a way of practicing that language. Gardner discusses the advantages of the technique, provides two examples of introductory exercises, and suggests six different classroom applications.

The rapid growth of linguistics and progress in the methodologies of language teaching have done much to increase the efficiency of foreign language teaching in Japan. However, the cross-cultural aspect of language teaching has often been neglected. Toshio Muto, in "Cultural Orientation in Teaching American Literature to Japanese Students," discusses ways to help Japanese students acquire cultural insights through American literature and ways to motivate them to participate actively in the literary experience.

In this issue we are pleased to publish book reviews by Richard Via and Mayuri Sukwiwat. *Drama Techniques in Language Learning,* by Alan Maley and Alan Duff, considers the effectiveness of drama techniques for promoting natural communication and offers fifty-six classroom activities. Mr. Via highly recommends this book as one that will spark your imagination and cause you to look at language teaching in a new light.

Mayuri Sukwiwat, in her review of *The Place of Literature in the Teaching of English as a Second or Foreign Language* by Albert Marckwardt, shows how the author carefully examines the language/literature controversy that has long frustrated and confused teachers. This book helps clarify some much debated issues, justifies the place of literature in the foreign language curriculum, and offers suggestions for using literature in teaching.

We hope you enjoy this issue and find it useful. As always, we welcome your comments and contributions.

Cross Currents

12

An Experience with Community Language Learning

*Earl Stevick**

HISTORY

Counseling-Learning (CL) is an approach to education developed by Charles Curran and his associates. Community Language Learning (CLL) is an extension of the CL model to the study of foreign languages. Most of the published accounts of CLL describe a method which I sometimes call the "Classical Community Language Learning" (CCLL) procedure.

My own contact with CL and CLL began in February of 1973. Since that time, I have used approximations of CCLL procedure in a wide variety of situations, with increasingly good results. The purpose of this paper is to describe a recent experience with CCLL, and in so doing, to summarize what I have learned about it in three and a half years.

On Friday, November 5, 1976, I introduced twelve students to Swahili, using a version of CCLL. The students were members of

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*Earl Stevick has been in language teaching (TESL, African languages and others) since 1947. He has an M.A. in TEFL from Teachers College, Columbia (1950), and a Ph.D. in General Linguistics from Cornell University, 1955 B.C. (Before Chomsky). He had a two-year Ford Fellowship working on languages in Central Africa (1956–58), and has been at the Foreign Service Institute, Dept. of State, since 1961. He is a consultant, lecturer and author of articles and books, including *Helping People Learn English* (1957), and *Memory, Meaning and Method* (1976).

Acknowledgement: This article will appear as one chapter in Dr. Stevick's book *A Way and Ways in Teaching Languages*, to be published by Newbury House early in 1980.

the M.A.T. Program of the School for International Training, in Brattleboro, Vermont. This was admittedly an atypical student body. The following account of my work with them is therefore not a set of suggestions for what my readers should do in their own classes, or even a description of what I would do again with the same class. It is only a description of one experience.

THEORY

The theoretical framework for the day's activity was derived mostly from Curran. Each person in the room has his/her own world, of which he/she is the center. Input from someone else's world can be disruptive to one's own world, and therefore threatening. The basic sequence of activity starts with some kind of "Investment" on the part of the learners–a way of sticking their necks out, or of making some self-committing choice, no matter how small. This, a form of controlled *Aggression*, ensures maximum *Attention* by the learner. What the learner has invested in is next *Reflected*, which is to say that it may be played back for reviewing either on a tape recorder, or in the voice of the knower, or silently in the learner's mind. Reflection may be in the same language as the investment, or in the other language. Reflection leads to *Retention.* After the learner has retained a number of forms from the target language, he is ready to sort them out and *Discriminate* among them. But the depth at which Investment, Attention, etc. can occur depends on the *Security* of the learner. The strategy of CL can therefore be summarized as S-AA-RR-D. Retention and Discrimination provide linguistic material that is available for reinvestment. Awareness of this material, together with the quality of reflection from the knower, maintain a climate of security in which further investment remains psychologically possible.

PROCEDURE

Preliminary Contact

The members of the M.A.T. Program had already been introduced to basic concepts of CL by a resident staff member. On the evening before the Swahili course, I talked with all 56 members of the program for about two hours. One incidental effect of this session was, I hope, to reduce any general anxiety which the prospective Swahili students may have felt with respect to me as a stranger.

On Friday morning, I began by reminding the learners of the first step in the procedure, which they had read about before may arrival, and with which they had already experimented on a small scale. My purpose in doing so was threefold. First, I wanted to be sure that they had the information fresh in their minds so that the first step would go smoothly. On a deeper level, I wanted them to feel secure with respect to the way their time was going to be structured for the next few minutes. Deeper still, the content of what I said at this point was only a vehicle for a tone of voice and overall manner which I hope conveyed calm and self-assurance on my part. The first two of these goals could have been reached without the third. The third could have been reached without the first two by talking about some external topic, such as the weather. By using the CCLL procedure itself as the content, I hoped that the three aspects of what I said would enhance one another.

Investment: Making the Recording

The twelve learners were seated on single metal folding chairs arranged in a tight circle. On the floor in the center of the circle was a cassette tape recorder, with a start-stop switch on its microphone. I was outside the circle. I said that the conversation would continue for about ten minutes.

A learner who had something to say to another learner signalled that fact by taking the microphone in his/her hand. (Since most of the learners were women, I will use the feminine pronoun to refer to "the learner" from this point on.) I went and stood behind her, placing my hands lightly on her arms just below the shoulder, and my face about four inches from her left ear. When she said in English what she wanted to say to the other person, I gave her an equivalent expression in Swahili. I gave the Swahili one or two words at a time. My voice was loud enough for everyone in the circle to hear. As I gave each part of the Swahili sentence, the learner turned the tape recorder on just long enough to record her own repetition of it, and then turned it off again when she finished the sentence. I increased the pressure of my hands slightly for an instant, and then released them. This was my signal that her turn was finished, and that someone else could speak. Ten minutes of this kind of conversation produced a tape with a playing time of something less than a minute, entirely in the voices of the learners, and entirely in the target language.

Commentary on the Making of the Tape

1. The closed circle makes it easier for the learners to develop a sense of community.
2. The vastly superior knowledge of the knower, necessary as it is to the learning process, still constitutes a potential threat to the learners. In addition, when a learner has tried to say something new, she normally looks at the face of the knower for some indication of how she did. Either approval or disapproval places the learner in the position of being evaluated, and an impassive face on the knower is more threatening still. It is for these reasons that the knower is outside the circle and invisible to the learner as she speaks.
3. The knower's hands on the learner's arms convey, first of all, the fact that he is there. They convey this information in a way which does not require the learner to glance over her shoulder and thus break off eye contact with the other learners. They also convey gentle support and, at the end, acceptance without either approval or disapproval.
4. The announcement that the conversation will last for about ten minutes seems to have at least two desirable effects. It directs the learners' attention toward the conversation itself, rather than toward a task of making up sentences for use in the next step of the procedure. It also means that there will be too many sentences in the conversation for each to be fully processed in the succeeding steps. The learner thus feels less responsible for each sentence as it is being recorded. In both of these ways, the announcement reduces the learners' self-consciousness, and thus contributes to their security. When the learners are secure, they are less likely to produce perfunctory sets of unrelated sentences, and more likely to produce conversations that mean something to them.
5. At four inches from the learner's ear, the knower's face is well within the learner's personal space, yet not close enough to threaten physical contact. This, together with the knower's invisibility and the support conveyed through the knower's hands, sometimes produces one or both of two illusions. The learner may feel that the foreign words are originating within her own head.

She may also be unaware of the knower's hands on her arms. Both of these illusions were reported during the Brattleboro experience.

6. In my first experiences as a language counselor, I tried to speak softly so that only the learner that I was helping at the moment could hear me. My reason for keeping my voice down was that I wanted to help the learners to have the feeling that the sentences were coming from them rather than from me. This proved to be both unnecessary and undesirable. It was unnecessary because even when I give the sentences aloud, learners sometimes report that they have been unaware of my voice, and aware only of each other as speakers. It was undesirable because when the sound of my words was not loud enough for people to hear clearly, they became anxious and annoyed.

7. People frequently ask whether the knower-counselor can in fact come up with adequate instantaneous translations of whatever the learners decide to say. Even a native speaker of the target language is likely to introduce at least subtle distortions under these circumstances, and a non-native like me is likely to encounter gaps in his own vocabulary. Both of these things do happen. Neither causes serious trouble, however. The purpose of the translation is not to produce an exact equivalent, but only to provide for the learner a sentence in whose content he can feel some sense of investment. If the knower-counselor cannot come up with a word that is essential for even an approximate translation of the learner's sentence, he simply says "Blank," and goes on. This happens to me on an average of once in a ten minute conversation, and the learners say that it doesn't bother them. The important thing seems to be that the counselor-knower himself, through his non-verbal communication, conveys a sense that he himself is comfortable with the gap.

8. In the first few conversations, the learners generally have trouble with the stop-start switch on the microphone. As a result, the first parts of some sentences don't get recorded, or the counselor's voice, or even the learner's native language sentence may get recorded. In the succeeding steps of the procedures, these sentences will be treated exactly as though they had been perfectly recorded. In the meantime, it is important that the counselor avoid anything that could be interpreted as even joking disapproval or derision. This includes grimaces.

9. If the target language sentences are broken into the right size pieces, pronunciation is good. In fact, it is more faithful to the knower's pronunciation than I have heard by any other method. When, as rarely happens, syllables are transposed or there is some other gross discrepancy, I simply give the model again in exactly

the same tone as the first time. Any change in voice, or in pressure of the counselor's hands, is likely to be interpreted as an expression of impatience, or as an expression of patience. (The latter, of course, is just one more way of expressing the same judgment that lies beneath impatience.) In the three conversations recorded during the Brattleboro experience, I can recall only one or two occasions when I needed to make a fresh presentation of the model. There were of course a number of times when a learner used the wrong phoneme. I ignored these for two reasons. First, I have found that this sort of thing usually clears itself up in the succeeding steps of the procedure provided the learners feel secure. Second, I have found that too many corrections during the recording session can undermine security, thereby reducing the spontaneity of the conversation, and even making it less likely that the error itself will remain corrected for very long.

10. When there is a pause between one learner's turn and the next, I stand back away from the circle, with my eyes averted. I do this in order to avoid putting nonverbal pressure on the learners.

Reflection: Understanding the Learner's Reactions

Immediately after the end of the ten minute recording session, I seated myself in the circle and invited the learners to voice any reactions that they had at the moment. The verbal part of my response to what they said was intended to verify for them and for me that I had understood what they had said, together with any nonverbal expression of their feelings. The nonverbal part of my response–tone of voice, posture, etc.–was intended to convey relaxation, acceptance, and confidence both in myself and in them. The only other content to my responses was an occasional very short answer to a question of fact.

Reflection: Listening to the Tape

We then listened twice to the tape, once without interruption, and once stopping after each sentence for someone to recall the general meaning of the sentence. On the one or two occasions when the group could not readily come up with the English equivalent, I gave it in a matter-of-fact way and played the next sentence from the tape.

Although this step and the preceding step are "reflection" on the recorded conversation, anything that a learner says during these eps is at the same time a venturing out, an "investment," of herself. This investment will be either punished or accepted, according to the quality of the knower's response to it. I think that this is especially true of the nonverbal component of the knower's response. To a large extent, the learner's security is made or broken during the two or three seconds following each of her self-investing acts, by things that she herself may not be conscious of.

Reflection: Writing the Conversation Down

Playing the tape a third time, I filled one sheet of a large lecture pad with sentences taken from the conversation. I did this as rapidly as possible, without asking the learners for any help. (Swahili is written with the roman alphabet and is a highly "phonetic" language.) After going through several conversations, some groups have voluntarily assumed responsibility for copying the conversation off the tape. They could probably do rather well at it even with the first conversation. But to do so would leave a few relatively quick and articulate individuals feeling elated, with the others feeling slow and stupid by comparison. The cost in security and community feeling would be prohibitive.

A blackboard was available, but I did not use it for this step. A lecture pad or an overhead projector makes a record which need not be erased. An additional advantage of the lecture pad is that the sheets can be taped to the wall for ready reference.

During this step, the learners were completely secure as far as any overt demands from the knower were concerned. In one respect, however, the appearance of the written words seemed to be regarded by some as a statement of an obligation on them to learn what had been written down. On the other hand, the written words were obviously a great relief to those who regarded themselves as "eye-minded."

Nobody tried to make private copies of the sentences at this time. I would not have allowed it in any case. The sentences were readily available on the pad, which was community property. To have made individual copies now would have broken up the group into twelve isolated people. It would also have interrupted the pace of the class. Anyone who really wanted her own copy could make it during the break.

The writing of the conversation was at the same time a further form of "reflection," and also a first step toward "retention."

Discrimination: Identifying the Meaningful Parts of the Conversation

I asked for and received the English equivalent of the first sentence. Then, using a contrasting color, I underlined one stem or one prefix at a time. In almost all instances, someone very quickly gave me a correct English translation for it. As soon as I heard the correct translation, I wrote it under the corresponding element of the Swahili sentence. In the few cases when the needed element did not come readily from the group, I wrote it myself and went on to another element of the Swahili sentence.

With regard to the security of the learners during this step, I suspect that: (1) The knower should choose first those elements which he thinks will be easiest for the learners to guess, rather than going through the sentence in linear order. (2) The knower should look at the written sentences rather than at the learners. (3) Those learners who are less quick and less articulate are likely to feel a bit insecure as a result of this step. This insecurity must be balanced against the security that even these quieter learners may derive from having dealt successfully with an exotic set of linguistic structures.

I repeated the preceding step and this step for a few more sentences from the conversation. I deliberately avoided writing all of the recorded sentences, for two reasons. The most important reason is that since I have stopped writing all of the sentences, the learners have seemed much less self-conscious about recording further conversations. The other reason is that to process all of the sentences from a ten minute conversation would produce a sluggish rhythm for the total procedure. And a shorter conversation would not give the learners sufficient opportunity to get involved in what they were saying.

Reflection and Discrimination: Silent Contemplation

I then asked the learners to sit in total silence for a period of three minutes. I announced the length of the period and timed it with my watch. The thinking that individuals were able to do at this time of course had considerable value from a purely cognitive point of view. The opportunity to sort things out free of distraction from knower or learners, and safe from competition from other learners, evidently was a very welcome relief to many. In these ways, it helped to maintain a relatively high degree of security. Announcing the duration of the silence, and sticking to it, presumably contributed toward confidence in the knower-teacher. Finally, the announcement itself was one more occasion for using a tone of voice which was either calm and strong, or otherwise.

Discrimination: Small Group Discussion

In the next step. I broke the class into groups of three and told them they had three minutes to ask one another, within these small groups, for clarification of anything they didn't understand. This led to a quiet buzzing which answered many questions, at the same time dramatizing both their dependence on one another and their relative independence of me.

Discrimination: Verification of Conclusions

Sitting in one corner of the room, as inconspicuous as possible and invisible to some of the learners, I invited them to say aloud whatever they had concluded about Swahili. This produced quite a few statements, most of which I could confirm by a quiet "That's right." Where a conclusion was wrong, I gave additional information, with the restriction that none of my replies lasted more than five seconds. To have talked longer would have meant that I was giving them, out of my own world, new information that their hypotheses had reminded me of. This would have damaged the security level because many of the learners would have felt responsible for understanding and remembering what I said. Even from a purely cognitive point of view, this new information would probably have been an overload. By staying within the five second limit, I hoped that I was filling in blanks in their world(s) rather than trying to pull them into mine. My reasons for remaining physically inconspicuous were (1) that the sight of me with my vastly superior knowledge of Swahili might be discouraging or threatening to some learners; (2) seeing my face might have made many learners feel subject to my expectations of them; (3) I wanted to foster the feeling of community and interdependence among the learners; (4)

my face would have conveyed either approval or disapproval, either of which would have established a climate of evaluation. This last reason also accounts for my saying "That's right" quietly rather than enthusiastically.

Discrimination: Answering Questions

There were still a few questions that people wanted answers for. I dealt with them in the same way as in the preceding step, paying strict attention to the five second limit on my replies. Where learners needed more information that I could put into that amount of time, they were free to ask supplementary questions. These questions were an additional form of "investment." I assume that the quality of their attention to my replies to their self-invested questions was superior to the attention they would have given to my most polished mini-lecture on Swahili grammar.

Reflection: Passive Listening

The next step was one which I had never used before. It was inspired by what I had read of the "concert pseudopassive" sessions in Lozanov's method. I should emphasize, however, that what I was doing was, at most, a crude approximation to one step in the complex and carefully integrated methodology called Suggestopedia.

I told the learners that now I was going to do something that would allow them to absorb the sentences that we had been working with. I asked them to try not to think about me or what I was saying, and not to look at the written sentences. I said that if they had favorite ways of relaxing, this might be a good time to use them. I said I would read each sentence for them three times in Swahili. The first time, I would read it in a matter-of-fact voice, and follow that with a word-by-word literal translation into English. The second reading would be animated, much as the sentence might sound in actual conversation. The third reading would be in a very positive, optimistic tone of voice. I gave this information in a very relaxed way.

In reading the sentences, I left, after each voicing of each sentence, a few seconds of silence. I also left 30 seconds of silence before the first sentence and after the last sentence. I noticed that almost all of the learners had their eyes closed during the reading.

Reflection on the Experience

As the final step, I invited their reactions to the experience so far. As before, my responses were intended primarily to verify my understanding of what the learners said, and my acceptance of their reactions. Their reactions at the end of the first cycle were highly and almost uniformly positive. They seemed particularly happy with the passive listening. Their comments indicated that quite a bit of sorting out had gone on in their minds during the reading, and that it had left them in a relieved, optimistic frame of mind.

The total time from the beginning of the first cycle until the end was about one and a half hours. After a twenty minute break, we began the second cycle which lasted until noon. The second cycle again involved seven active speakers including the five who had been inactive the first time. The second cycle was conducted in the same way as the first, except that I allowed a little less time for the silent period and the small group work. My reason for this was my desire to complete the second cycle by the scheduled lunch hour. Reacting to this, and possibly to related nonverbal cues which I was not aware of putting out, the learners reported that they felt rushed during those steps, and that this bothered them.

During the reflection period at the end of the second cycle, there was some evidence of discomfort within the group, particularly across the line between the relatively ready speakers and those who needed more time before bringing something out. Both sides expressed their own feelings on this issue, with me reflecting whatever they said. There was also some criticism of me, which I also "understood." I think the afternoon would have died (a) if I had not given them a chance to air these things, or (b) if I had taken sides, or (c) if I had become defensive when I was criticized.

At the beginning of the third cycle, one or two of the learners said they didn't want to do a new recorded conversation because they had already been exposed to more than they could digest. I "understood" this, but then asked them to go ahead anyway, and they agreed to. My decision not to follow this suggestion to continue to work on the sentences from the morning, rather than starting a new conversation, was a way of reminding them that I was ultimately in charge of format, and not they. To that extent, it presumably contributed to their security. If I had turned out to be wrong in my decision–that is, if the third conversation had in fact swamped them–the net effect of this decision would have been to damage their security on several levels.

I denied the request for two reasons: (1) I thought that they could handle the additional input. (2) To have continued chewing over the earlier conversations would have implied that the whole day was a cognitive, academic exercise rather than an experience with self-invested communication.

The third cycle followed the same procedures as the first two, except that all twelve of the learners were active during the recording. This change was suggested by the learners, and I agreed to it. Some fatigue was evident in some of the learners at the end of the third cycle, though not in all. Otherwise, spirits were good.

Discrimination: Tabulating Verb Prefixes

I drew two vertical lines on the blackboard, thus forming three columns. I put a subject prefix at the top of the first column, a tense prefix at the top of the middle column, and a verb stem at the top of the last column. Then I relinquished the chalk to one of the learners, who agreed to serve as secretary for the group. The task was to fit the verbs from their sentences into these columns. I sat at the back of the room and made occasional interventions or answered questions, but at least 95% of the talking was done by the learners.

The overall effect of this step was the learner's discrimination of prefixes and stems. My staying physically out of their way contributed to their security and their confidence in themselves. My drawing the lines on the board and dissecting the first verb contributed to their security by giving them a clear framework within which to proceed. On the other hand, leaving the initiative to them allowed them to invest themselves by contributing data to be fitted into the diagram. My asking for someone to serve as "secretary," rather than calling on someone to recite, protected the security of that person and of anyone who might take her place.

I used the blackboard for this activity, rather than the lecture pad, because incorrect guesses could be easily erased and forgotten.

Discrimination and Investment: Writing Sentences

I divided the learners into threes, and gave blank three-by-five cards to each group. The group was to write an original Swahili sentence on each card, without the English translation. I circulated while this was going on, looking over people's shoulders to see the sentences as they were written. Most of them were correct, but I suggested changes where necessary. When each group had at least three sentences, they passed their cards to the next group, which figured out what the sentences meant.

The small group format contributed to security, while still allowing even the slow talkers plenty of air time. In this way, they were able to take apart the sentences on the wall (discrimination), and participate in making new ones (reinvestment).

Reflection: Monologue by the Knower

After a break, I told the learners that I was going to talk to them for a few minutes in Swahili, just so they could get some idea what connected speech sounded like. I told them that I would not question them or otherwise put them on the spot with respect to what I was going to say. I said that while they might recognize some things that I said, I would make no attempt to stay within the vocabulary that they had been exposed to.

My monologue lasted for something over five minutes with great animation and continuous eye contact. I sat where I could see the sentences that we had written from all three cycles, and drew on them, but said whatever else I felt like saying. I repeated myself frequently, but in ways that would be appropriate to a similar monologue where no foreign language was involved.

At the end of the monologue, there was a long silence, at the end of which people began telling me what they thought I had said. They were usually right, and among them they retrieved most of what I had said. I confirmed or disconfirmed their guesses with brief, matter-of-fact replies.

This step seemed to leave the group with some feeling of elation.

Since much of what I said was based on what had been in their recorded conversations, the monologue was in some sense a diffuse reflection of all that the learners had done up to that point. I have done this same kind of thing with several other groups under similar circumstances. Both the learners and I are always amazed at how much they have understood. I suspect that this result could not have been obtained if I had not maintained their security by (1) assuring them that I would not quiz them; (2) refraining from quizzing them; (3) acting casual about the successes and occasional failures of their guesses. These guesses were, after all, a further form of self-investment which could have dried up immediately in an atmosphere of evaluation.

Reflection, Discrimination and Investment: Dialogues with the Knower

As the last activity of the day, I engaged in two or three minutes of vigorous conversation with each of the learners. Before I began, I told them that whoever I was talking with was free to ask for help from the others, either in figuring out what I had said, or in deciding how to reply; and that if they didn't feel like replying in Swahili, they could always reply in English.

During the conversations, I spoke rapidly and with great animation at all times. If a learner didn't understand something, I was willing to repeat it, but not to slow it down. My part of the conversations consisted almost entirely of (1) questions based on sentences they had met earlier in the day; (2) "understanding" responses to their replies to my questions; (3) "understanding" recapitulations of what the learner had said during the entire interview.

Like the monologue, these conversations were a diffuse reflection of what the learners had created earlier. My questions required the learners to make appropriate discriminations in order to understand and reply. Their replies, in turn, became new investments which I had to meet with nonthreatening responses in the form of Swahili-language reflection. These responses, together with the privilege of replying in English if they needed to, seemed to keep their security at a fairly high level.

Accuracy vs. Fluency in the English Language Classroom

Kenton Sutherland*

As a teacher of spoken language, how would you answer this question: "Do you want your students to be accurate or fluent?"

Many of us–perhaps not wanting to reveal our limitations as teachers–would probably answer both: "I want my students to be both accurate and fluent." And you would be right, of course, to feel this way because both accuracy and fluency are certainly important and reasonable foreign language learning goals: the ability to communicate in another language with reasonable correctness and without undue hesitation. Unfortunately, both of these goals–accuracy and fluency–cannot realistically be achieved in the early stages of learning. Fortunately, and perhaps more importantly, they do not need to be achieved simultaneously in order to ultimately produce effective speakers. Let me explain these points separately.

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Postulate #1: Both accuracy and fluency cannot be realistically taught simultaneously from the beginning of second language instruction

Most of us have noticed that persons who have a great deal of opportunity to practice outside the classroom setting often develop a high degree of fluency in oral communication. Such persons also usually make noticeable errors right from the beginning—errors in pronunciation, in verb forms, in prepositions, in gender distinctions, etc.,—but such inaccuracies usually do not affect communication. In other words, these fluent (but occasionally inaccurate) speakers have developed a high degree of communicative competence.

On the other hand, most of us have also noticed that students in classroom settings where accuracy of pronunciation and grammatical forms is stressed rarely seem to develop ability to handle situations that call for fluency. In the United States, for example, reports of fewer than 5% of American foreign language students continuing on to proficiency levels are not uncommon (Asher, 1977).

Students exposed to accuracy-dominated instruction, in other words, have a very low degree of communicative competence, although the limited amount of language they can handle may, in fact, be more or less correct in the very early stages (especially when dialogues are memorized as in the Audio-Lingual Method). Whether students are actually able to control the immense amount of grammatical complexity taught during the first year has been questioned, along with doubts that the amount of structure taught is really essential for normal communication with native speakers (Terrell, 1977).

What I am suggesting has already been implied by the famous American cigarette commercial which asked whether people wanted good grammar or good taste. ("Winston tastes good ~~as~~ like a cigarette should.") If we wish to produce efficient speakers of practical language (the "good taste" of the Winston commercial), then fluency must be encouraged right from the beginning of first-year instruction, and fidelity of pronunciation and accuracy of form (the "good grammar" of the Winston commercial) must play a much less important role than they have traditionally been assigned. In such "fluency-first" classrooms, errors will frequently be allowed to pass without correction by the instructor, particularly those errors which do not interfere with comprehension (Burt and Kiparsky, 1972).

Teachers trained in the strict Audio-Lingual Method will probably be less than convinced that letting students make errors for the sake of fluency is effective language teaching practice. Behaviorist principles underlying the A-LM dictated that only correct models should be heard by students and that all language practice should be designed so that student mistakes are avoided at all costs and, if made, immediately corrected. Indeed, teachers of such classes have tended to look upon themselves as "Guardians of the Linguistic Norm," apparently feeling that they are paid mainly to ensure correctness from their students. The corollary to this well-entrenched belief is the paranoiac professional idea that student errors reflect teacher weaknesses.

To compound these misdirected teacher attitudes, accuracy-first teachers also tend to believe (inaccurately) that errors allowed in the early stages will be difficult–if not impossible–to get rid of later on, an argument which surely carries a great deal of weight if one believes that language learning is basically a matter of habit formation. It should be apparent, however, even to the most experienced of A-LM teachers, that inaccuracies also persist even within the strictest of classes, especially after the very beginning stages (Howatt, 1974).

The fallacy of championing accuracy over fluency should be clear to anyone who has observed a language being "picked up" naturally in a short period of time by a person living in a foreign language environment. "Go to the country where the language is spoken" is the usual answer to the question "What's the best way to learn a foreign language? " Only when classroom situations provide similar opportunities for learning–classrooms in which there is immediate payoff through high attention to situational interaction–can meaningful and useful learning take place. As the twenty-first century looms nearer and as jet-age international travel becomes more and more common for millions of persons whose parents and grandparents may never have crossed an international border, our students will have much more need for practical fluency in communication than for the limited accuracy now being offered in many classrooms in the name of "foreign-language learning." Such fluency, the overwhelming amount of evidence suggests, just cannot be obtained in accuracy-dominated classrooms within the limited amount of time usually available for instruction. New approaches are called for if practical, unhesitant communication is the goal.

Postulate #2: Accuracy and fluency do not need to be taught simultaneously in order to produce effective speakers of a second language.

This second postulate may look suspiciously like the first; however, the focus is actually quite different. Postulate #1 points out that accuracy and fluency cannot be effectively taught simultaneously; Postulate #2 suggests that, furthermore, it doesn't matter: they need not be taught simultaneously if unhesistant speaking is the goal.

Since errors persist in learners anyway–no matter what method is employed–we certainly cannot look to "methodics" to explain this phenomenon. Recent investigations into the second language acquisition process indicate that a natural sequence for learning a second language exists just as it does for one's first language. These natural learning sequences or "timetables for learning," in fact, appear to be quite similar for both L1 and L2 (Ravem, 1974; Dulay and Burt, 1975). Only by viewing language acquisition as a developmental process of which error making is a part can we successfully come to terms with the idea that accuracy is not a *sine qua non* of the process. Once we are comfortable with accuracy's taking a back seat to fluency in the early stages of learning, we can begin to concentrate on the much more important affective, attitudinal, and motivational variables so necessary to the production of effective users of another language (Gardner and Lambert, 1972; Stevick, 1976; Terrell, 1977).

Unfortunately, as a European colleague has recently pointed out, "teaching systems being what they are with their inevitable demand for testable behavior from pupils, the accuracy criterion is almost bound to find favour with the majority of teachers" (Howatt, 1974: 18). He further suggests that the problem goes even deeper:

> Fluency in the early stages of learning is very difficult to recognize. After all, if a student has not learnt very much, he cannot easily demonstrate how good he is at expressing his ideas. Accuracy, however, is very easy to recognize, with the result that an inaccurate learner is a much louder comment on the teacher's skill than an inarticulate pupil. As a teacher, one dislikes inaccuracy because it is an affront to one's abilities and, ultimately, to one's authority. It is not irrelevant that accuracy tends to be the shibboleth of authoritarians. (Howatt, 1974: 18)

Fortunately, evidence has recently been made generally available on successful alternative approaches which stress natural language learning and affective interpersonal communication (Asher, 1977; Curran, 1972; Dubin and Olshtain, 1977; Stevick, 1975; Terrell, 1977). As the language teaching profession at large becomes more familiar with such approaches, it will become easier, and possibly even fashionable, for teachers to resist the accuracy criterion and to begin to stress fluency of situational communication in which classroom language is basically student–rather than teacher–generated. In such classrooms, teachers will shift their roles from "drill-master" to "facilitator" of second language learning (Dubin and Olshtain, 1977). When this happens, the most significant test of our effectiveness as language teachers will no longer be student accuracy, but rather the much more important ability of our students to choose what they want to say (Newmark, 1966), when they want to say it (Asher, 1977), under conditions that motivate them to speak naturally as part of a comfortable classroom language community (Curran, 1972; Terrell, 1977), and, ultimately, outside the classroom community.

Fluency, then, rather than accuracy, should be the emphasis of classroom interaction right from the first day of instruction. Forcing premature accuracy on students produces a "hot-house effect" similar to forcing the growth of plants in a hot-house (Howatt, 1974). Our instructional goal, according to a leading researcher, "should be uninhibited communication that is intelligible to a native speaker. We want students to talk and talk and talk. Eventually, they can be fine tuned for more perfect speech" (Asher, 1977: 24). I believe this was the kind of learning opportunity Von Humboldt was thinking of when he observed that we cannot really teach language, we can only create conditions in which it will develop in the mind in its own way.

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Predicate Markers: A New Look at the English Predicate System

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The traditional description of the English predicate system has in large part been determined by Latin grammar. The concept of time in particular has played a dominant role, especially when defining the so-called "tenses" (e.g., future, future perfect, past progressive, etc.). Additionally, these predicate "tenses" are usually understood and taught in situational/formulaic terms rather than by looking to the deeper meanings that the forms of the tenses represent and which, as will be shown, serve to integrate the predicate system into something that is logically and pedagogically manageable. As a result, teachers and students alike have been confronted with a list of tenses and situations that is enough to make one turn away in despair.

The schema presented in this paper provides an alternative. Based on the system first put forward by the linguist Martin Joos (1967), it takes issue with the traditional dominance of time and shows that the English predicate system is remarkably flexible with respect to time (i.e., that the same predicate form is often used for reference to more than one time). Additional points that will be made in this paper are:

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a) In English there are five predicate markers
b) Each marker signals a definite meaning
c) The markers are always applied in the same order, and each marker may be used no more than once in a given predicate
d) In a predicate that has several markers, the meanings of the markers add together
e) The markers are privative, which means that use of a marker rules out meanings not compatible with the meaning signalled by the marker
f) The five markers provide a complete description of the English predicate system

The first part of this paper will present each of the five markers, giving examples of each that clearly show the meaning. In addition, traditionally difficult points such as "perfect" vs. "simple," "simple" vs. "progressive" and the "conditionals" will be given special attention, shedding light in an area of frustration for many students and teachers of English. Formal and polite English will also be touched on briefly, as well as the modals. The second part of the paper will then present a simple, practical system of notation that is useful for teaching how the predicate markers are applied to a predicate. This will be followed by a capsule summary and a conclusion.

THE FIVE PREDICATE MARKERS

Marker [1]: (*–d*)

The first marker, symbolized by (*–d*), marks what has traditionally been called the "past tense." The meaning of this marked form, however, is not only past time–for example:

a) I wish I *had* a better car than the one I have.
b) Just suppose you *went* to N.Y. next week.
c) If I *drove* to N.Y. it would take longer than if I *flew*.
d) *Did* you *want* anything else, sir? (in an elegant restaurant)
e) I'm calling because I *wanted* to ask you a favor. (polite)

The first three examples would usually be explained by side-stepping the real issue and renaming them something like the "subjunctive" or "conditional" tense. The last two examples would probably be avoided altogether. But supplying a different name is not enough. The fact remains that the forms of each of the above examples is the same–the "past tense" of the verb–even though they are all present time expressions.

What the above examples suggest is that the meaning of the (*–d*) form can better be described by the word "remote," which means that the predication is somehow "distanced" from the speaker. In the first three examples this distance is in reality, not time. The predicates express an unrealness. In the last two examples, the *remote* form of the predicate shows a formal, polite meaning. The speaker has distanced the question in such a way as to make it less direct than the form *Do you want anything else, sir?* or *I'm calling because I want to ask you a favor*, would be. This kind of polite, formal language is often heard in good department stores and other places where service is considered important.

Reported or indirect speech is similarly often marked with the (*–d*) form, again revealing the underlying remote meaning of the marker.

To determine whether the remote meaning in a predicate is historical past (remote in time), unreal/unlikely (remote in reality), polite/formal (remote in psychological space), or reported speech (remote in accessibility), context or other information contained within the sentence or utterance must be considered, thereby revealing the fundamental contextual nature of the language. Basically, the English predicate system is extremely economical, and to name each function of a particular verb a different "tense" only serves to hide the simple elegance of a system which allows form and context to work together in an efficient way.

In summary, the first marker (*–d*) takes the traditional "past tense" form, but its meaning is remote. A predicate so marked is one that has been distanced from the scene of the asserting in one of the following ways: time (historical past), reality (unlikely, unreal), accessibility (reported speech, narrative), or psychological space (polite, formal). Examples:

remote in time (historical past)
I *drove* to N.Y. last week.

remote in reality (unlikely, imaginary, unreal)
If he *drove* to N.Y. next week instead of flying . . .

I wish I *owned* a better car than the one I do.
I wish he *wasn't* so stubborn.
If the radicals *kidnapped* me, I'd try to escape.
Suppose we *gave* you the money tomorrow. Would that be soon enough?

remote in psychological space (polite, formal)
Did you want a menu, sir?
Did you want your coffee now or later?
Would you care for anything else?
I *should* like to remind you to be on time.

Note: In English the amount of psychological freedom given to a person is the measure of politeness (along with appropriate intonation). The function of the remote marker is to distance a request or suggestion so that the speaker seems less direct. This makes the person spoken to feel less pressured.

remote in accessibility (reported speech, narrative form)
He said he *drove* an expensive car.
(He said: "I drive an expensive car.")
I heard he *had* a lot of money. (now)
And then they *lived* happily ever after. (in the present of the story)

The remote concept is particularly useful when teaching the "conditional" forms that so often cause difficulty. In the example, *If I had a million dollars*. . . the word "if" signals that we are hypothesizing something (assuming something for discussion's sake), and the remote form of "have" (had) together with our understanding that the time is a general "now," signals that the hypothesis is relatively remote in reality, not in time.

This is even more useful when contrasting sentences like:

a) If I *go* with you tonight, I won't have time to study.
b) If I *went* with you tonight, I wouldn't have time to study.

Sentence *a* expresses the possibility that the speaker may go, and consequently won't be able to study. Sentence *b*, on the other hand, expresses the feeling that the possibility of the speaker's going is unlikely, even nil. By the unconscious choice of the remote marker (*–d*), the speaker in *b* has expressed the predication as remote, distancing it from reality. It should also be pointed out that though the time frame in each of the examples is the same, the choice of the remote form in *b* changes only the likelihood or reality of the predication, and has no effect whatever on the time of the asserted possibility. Examples:

a) If he *goes* to N.Y. next week . . . (possibility)
b) If he *went* to N.Y. next week . . .(unlikely/unreal possibility)
c) If he *went* to N.Y. last week . . . (past possibility)
(*Note*: Here the speaker doesn't know what happened in the past.)
d) If he *had gone* to N.Y. last week . . . (imaginary state)
(*Note*: Here the speaker knows what happened in the past and that this possibility is imaginary and didn't really happen.)
e) If he *had gone* to N.Y. next week instead of last week . . .
f) He *would have gone* to N.Y. next week if he hadn't been hurt in the accident. (imaginary consequential state)

In the above examples, note how time is determined by context and by definite time expressions rather than by the form of the predicate. It is therefore important that students not be misled into thinking that for every time there is one and only one appropriate predicate form. Generally, given any "tense" in English there are at least two times (i.e., past, present, or future) to which it can refer. The predicate in *If he waited* . . . can be used to refer to either past or present/future time, and even the form *would have gone* which signals an imaginary result, may be used to refer to any time, not only past, as so many teachers and students mistakenly believe (see example *f* above). It is therefore unwise to structure explanations of predicate forms into time frameworks, for the simplicity that seems to appear is superficial at best and usually a distortion that eventually leads to confusion.

Marker [2]: *modal*

The second marker is the use of any one of the modals in a predicate. The modals are considered to be: *will, shall, may, can* and *must, need, had better, should* (2)/*ought to, dare*. (The remote forms of the modals are: will(*d*)=would, shall(*d*)=should(1), may (*d*)=might, and can(*d*)=could. The other modals have no remote forms, for reasons to be touched on later in this paper.)

By using a modal, a speaker "relativizes" a predicate. This means that the truth or falsity of the predication is being asserted in terms of either a scale of certainty (certain, contingently certain, probable, possible, potential) or a scale of logical-social expectations (necessary, contingently necessary, advisable, expected for logical or social/moral reasons, expected in spite of logical or social/moral reasons). In other words, the modals relate the predication to either the causal relations between things and events in the known objective world or to the logical/social relations between actors and events in the social/logical/moral subjective world of the speaker. Examples:

will (certainty); *will(d)=would* (remote certainty)
They *will* leave in an hour.
Accidents *will* happen. (Note that this isn't "future.")
I'*ll* be there by ten o'clock.
I'*ll* bring the food. (Since the speaker in this example is also the actor of the predicated event, this is a promise or a statement of intent or willingness–but certainty nevertheless.)
When he was a child he *would* often help his father.
I *would* go, but I don't have enough money. (unreal certainty)

shall (contingent certainty); *shall(d)=should*(1)
Shall I open the door? (contingent on your answer)
Should there be any problems, please ask for assistance.

Note: In the example, *Shall I open the door?* the contingent aspect of *shall* shows itself plainly, since the speaker is saying that the person to whom the question is addressed is the contingency upon which the event will hinge. In such an instance *will* and *shall* can obviously not be interchanged. The declarative uses of *will* and *shall*, however, have come to be so close as to be nearly indistinguishable, since the modern English speaker seems to find the distinction between certainty and contingent certainty relatively unimportant.[1] In any case, the declarative use of *shall* is dying out.

may (possibility); *may(d)=might*
I *may* come and I *may* not.
I *might* come, but I doubt it. (remote possibility)

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[1] This might be a result of modern man's decreasing regard for God, which was historically the ultimate contingent factor in men's lives and which was recognized by the preferred from *I shall* to *I will* to express one's determination to do something.

He *may* have been there, but I didn't see him.
He *might* have been there, but I didn't see him.

can (potentiality); *can(d)=could*
He *can* see better than I *can.*
He *could* come if he wanted to. (there's nothing to prevent him)
He *could*n't swim until he was six years old.
He *can* come if he wants to. (this use overlaps with *may*)

Whereas the above modals relate a predication to a scale of certainty in the world, the next group of modals relates a predication to logical and/or social/moral considerations that are assumed by the speaker and which transcend time and degrees of reality—which rules out the need for a remote form, since these modals carry their meanings within the speaker himself and are not dependent on factors within the physical time/space of the real world.

must (logical or social/moral necessity)
He *must* work harder or he'll be fired.
Everyone else is innocent, so he *must* be the one.

Note: Though *have to* (have + infinitive) has a meaning that includes the meaning of *must,* it is not a modal. It is quasi-auxiliary (e.g., be going + inf., use(d) + inf.) that takes markers much the same as any other verb. For example, *have + inf.* can be used in a predicate already marked with a modal, as in *He will have to try harder*. In addition, a modal does not change according to person (e.g., I *will,* she *will* vs. I *have* to try, she *has* to try) and in question formation modals and quasi-auxiliaries act differently (e.g., Must I go? vs. *Do* I have to go?).

need (contingent necessity); *needn't* (non-necessity)
Need she bother about it?
He *needn't* come if he doesn't want to.
Everyone else is innocent, but he *needn't* be the one either.
(Maybe it was just an accident.)

Note: Need, like *dare*, is also used as a verb (e.g., I *need* you, I *dare* you) and not a modal. Also, in its affirmative form, like *shall, need* is dying out in use since the distinction between contingent necessity and necessity is not important in the modern language. For that reason, *need* is primarily used as a modal in its negative form, *needn't*, which means non-necessity.

had better (advisability in the face of negative consequences)
You *had better* be there or you'll lose your job.

should(2)/*ought to* (expectation because of logical or social/moral reasons assumed by the speaker)
He *should/ought to* stop drinking so much.
He *ought to/should* be there by now.
He *ought to/should* be nicer to people, in my opinion.

dare (expectation in spite of logical or social reasons to the contrary)
Dare I tell the truth and face the consequences?
He *dare* not quite school, or his father will punish him.

Note: Dare is rarely used in modern English, and is given here only for completeness.

According to the above scale of expectation, *must* is the strongest, followed by *need, had better, needn't, should(2)/ought to*, and *dare*. By using one of these modals, a speaker puts the predication on a scale of expectation ranging from expectation as a necessity to non-expectation. This scale is not related to the objective world in the same way as *will, shall, may*, and *can*, but reflects the speaker's logic and values. For this reason these modals have no remote form.

In summary, use of a modal marks a predicate as relative on either a scale of certainty or a scale of expectation. In a predicate that has no modal, an assertion is merely factual or assumed "colorless" in the sense that the speaker's knowledge or values have not been brought in to the picture.

Marker [3] : *have* + V(*n*)

The third marker, commonly called the "perfect tense," takes the form *have* + V(*n*), where V(*n*) stands for the "past participle" (an unfortunate name, but unavoidable). Perhaps more than any other point, students have difficulty with this marker, and in large part their difficulties can be attributed to the very explanations that their teachers and texts have presented to them, which generally are in terms of time. The source of the difficulty is in misleading students into thinking that there is an "event" in time that is being expressed when one says, for example: *John has arrived.* Here, there is no event at all. Rather, John *has arrived* expressed the "state" of John as the "result" of an event which is itself not important in the sentence and can only be inferred. The focus of such a sentence is on John, not on the inferred event, *John arrived,* which is the cause of the resulting state *John has arrived.* When the market *have* + V*(n)* is used then, there is no event in time that is being expressed directly. Instead, some state is being attributed to a grammatical subject. In this sense a predicate market with the perfect marker, *have* + V*(n),* functions as a description more than as an assertion of an act or event in time. The distinction between event/act and state is the crucial point that must be grasped, not some time framework that distinguishes between an immediate and a distant time.

In summary, marker [3], *have* + V(*n*) focuses a predicate on the state of the grammatical subject of a sentence rather than on an event associated with the verb. This state is the result of an event(s) or previous state(s) and is attributed to the subject not only for a moment or period of time, but as part of the subject's state of being. The example, *John has lived in London for six months,* is true forever once it is true for even a moment. Once it is granted to be true one can never say *John has not lived in London for six months,* for even if he has lived there for two years now, he still has lived there for six months, for it can never be taken away from him. It has become a part of him–an attribute. More examples:

He *has lived* in several countries.
He'*s been killed.*
He'*s* already *arrived.*
I'*ve been back* for several days.
She will *have arrived* by then.
She *had left* by the time I arrived. (remote *state*)
She should *have gone* to the party. (expected *state*)
She must *have gone* to the party. (necessary *state*)

Note: The *remote perfect* form, *had V(n),* commonly called the "past perfect," does not express a past event. It presents a remote state that usually sets the stage for an event to follow. Example: *He had walked through the door* expresses an incomplete thought. Nothing has happened yet, and there is a feeling of incompleteness, for no event has been put forward to attach it to and to define a time. There is only a state that anticipates that something, some event, is yet to happen.

Used in this way, the "past perfect" can add a sense of suspense to a narrative, since the listener is waiting for the thought to be completed. Unfortunately, many students have been taught the incorrect notion that the "past perfect" expresses an event in the past that occurs previous to another event. This is patently incorrect, and is the cause of tremendous and inappropriate overuse of the "past perfect" in student essays and compositions (and even in textbooks). It is incorrect because *had* + V(*n*) expresses a state, not an event. Students should not be confused into thinking that this marker is used to express sequence, which is usually expressed either contextually or by the order in which predicates are presented. Examples:

> *John walked in the door and the telephone rang.*
> (two events, the sequence is obvious by the order)
> *John had walked in the door when the telephone rang.*
> (one state, one event–the state setting the scene for the event and events to follow)

Marker [4] : be + V (ing)

The fourth marker is the form, be + V (ing), where V(*ing*) stands for the "present participle" (again an unfortunate name). This marker is commonly called the "progressive" or the "continuous" tense, an unfortunate designation since students are misled into believing that be + V(ing) is used to express only acts that are actually happening right now, which is not the case. For example: *John is working as a bartender* (this year) does not necessarily mean that right now at this moment he is working. In fact, John may be eating dinner or sleeping in front of his T.V., and the statement *He's working as a bartender* is still true, understood in its proper context.

The meaning signaled by the marker be + V(ing) is that the predicate is "temporalized", or placed in an interval of time–giving a feeling of "in-timeness." The interval of time may be of any length and may either be explicitly stated or implicitly understood from context, but it must always be there. Comparing the following two examples illustrates the effect:

a) *Bob plays tennis well.* (general, non-temporal statement)
b) *Bob is playing badly* (today). (temporalized into an interval)

While *a* is a general, non-temporal statement, *b* is temporalized into the interval "today," though again, at this moment, Bob may be taking a break and may not be on the court at all.

In summary, this marker makes the predicate temporal or temporary in time. The validity of the predication is asserted for an interval of time that may be stated explicitly or not, depending on context.

Another important point to make with respect to this marker is that it can only be used for verbs that are being used to express a "process" (e.g., watch, listen, walk, think, etc.) and not a "relation" (e.g., see, hear, possess, own, believe, love, etc.). It is therefore incorrect to say something like *I am liking this beer,* or *I am wanting to go to N.Y.,* which do not express processes such as in *I am enjoying this beer* or *She is having a baby next week.*[2]

Marker [5] : *be* + V(*n*)

This last marker, *be* + V(*n*), is in many ways the simplest. Its meaning is clear: the grammatical subject of the predicate is not the actor or initiator of the predication. The subject can be the object, beneficiary or the instrument of the predication, but not the actor. The one troublesome point associated with this marker is for predicates that have no actor except fate or happenstance (e.g., she fell down, he died) where the use of the passive marker would be incorrect since the passive meaning has already been expressed by the verb itself (e.g., fall, die, faint, etc. are verbs that express happenings rather than acts). Examples:

> Lou *is paid* to drive a taxi.
> Patty *was kidnapped.* (remote passive)
> She *is being forced* to rob a bank. (temporal passive–right now)
> It *is being shown* tonight. (temporal passive–tonight)
> She *wouldn't have been kidnapped* if . . .
> ((–*d*) *will* *have* + V(*n*) *be* + V(*n*) kidnap)

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[2] See Sasaki and Knowles. *Story Squares: Fluency in English as a Second Language,* Cambridge, Massachusetts: Winthrop Publishers, 1979.

APPLYING THE MARKERS

In order to illustrate the extreme simplicity of the marker system, the following notation system will be used. Each of the five markers above will be referred to by its number. The marker (–*d*) will be denoted by [1], which means that it is always the first marker applied in a predicate. The marker *modal* (will, may, can, must, etc.) will be denoted by [2]. The marker *have* + V(*n*) will be [3], meaning that it is always the third marker applied, or that it always comes after [1] and [2] if they are in the same predicate. Similarly, marker [4] stands for *be* + V(*ing*) and marker [5] stands for *be* + V(*n*).

In list form:

[1] = (–*d*)
[2] = *modal* (will, may, can, must, should, etc.)
[3] = *have* + V(*n*)
[4] = *be* + V(*ing*)
[5] = *be* + V(*n*)

In a predicate that has several markers the notation [1-3–] means that the markers [1] and [3] above are both used, and the other markers, [2], [4] and [5], are not, Examples:

John *arrives* in London tomorrow. [—–] (no markers used)
John *will have arrived* . . . [-23–] (two markers used)
(*will have* + V(*n*) arrive)
[2] [3]

John *would have arrived* . . . [123–] (three markers used)
((–*d*) *will have* + V(*n*) arrive)
[1] [2] [3]

John *may be arriving* soon. [-2-4-] (two markers used)
(*may be* + V(*ing*) arrive)
[2] [4]

John *might have been injured.* [123-5] (four markers used)
((–*d*) *may have* + V(*n*) *be* + V(*n*) injure)
[1] [2] [3] [5]

John *must have been being paged* . . . [-2345] (four markers used)
(*must have* + V(*n*) *be* + V(*ing*) *be* + V(*n*) page)
[2] [3] [4] [5]

Note: In the examples the order of the markers never varies. In fact, there are no exceptions. Also, each marker may only be used once in any predicate. Of course, the fact that these rules have no exceptions makes them extremely useful for the teacher.

A predicate that has several markers has each of the marker meanings added to it. In the last example above, *John must have been being paged*, the predicate has been marked *relative* (necessary), *state, temporary* and *passive*. In this way the markers are additive, each contributing its meaning to the predicate. On the other hand, the predicate in *John fell down* has a passive meaning without being marked passive. It is important to note, therefore, that a predicate may have a marker's meaning without being so marked–yet once a marker is used the meaning of the marker is forced, removing other possible interpretations of the predicate's meaning. In this way the markers are privative.

Another striking feature of this schema is that instead of a teacher having to teach a list of twenty or so tenses, it is now possible to concentrate on only the five markers. Once the markers are learned and can be used, essentially any predicate in English can be handled and understood. Examples:

John *goes* to work early every morning. [-----] (general)
John *is going* to work early this morning. [—4-] (temporal–this morning)
You *must sit* in a non-smoking area. [-2—] (necessity)
You *had better sit* in a non-smoking area. [-2—] (advisability)
He *has had* plenty of time. [–3–] (state)
He *has*n't *helped* his friend yet, [–3–]
but he probably *will* tomorrow. [-2—]
He *is recovering* from the accident [—4-]
and *should be* better soon. [12—] (probability–shall(d))
She *is paid* once a month, [—5]
and then she *pays* her bills. [——]
She *wishes* [——] she *could walk* [12—], but she *can't*. [-2—]
If she *weren*'t so busy, [1—]
she *would have come* to the party. [123–]
She *may have been eating* [-234-]
when the accident *happened.* [1—]
She *might have been eating* . . . [1234-]
She *had* just *started* [1-3–] to eat when the telephone *rang.* [1—]

She *was* just *starting* [1--4-] to eat when the telephone *rang.* [1----]
She *will have been paid* [-23-5] by then, since Monday *is* [-----] pay-day.
She'*s been studying* [--34-] since noon and *won't stop.* [-2---]
He *ought to be studying* harder. [-2-4-]
She *has* to get a job [-----] or she'*ll starve.* [-2---]
She *had* to get a job [1----] or she *would have starved.* [123--]
She *used* to have a good job, [1----] but she *does*n't anymore. [-----]
He *would have gone* to N.Y. next week [123--] if his wife *had*n't *gotten* sick. [1-3--]

SUMMARY AND CONCLUSION

The basic meanings denoted by the markers are:

[1]: (*–d*) This marker means that the predication is remote from the speaker in either time (past), reality (unlikely, unreal), accessibility (reported speech, narrative), or psychological space (polite, formal).

[2]: *modal* (will, shall, may, can, must, need, had better, should, ought to, dare) This marker means that the predication expresses a modal or relative meaning. The truth or falsity of the the predication is dependent on events in the world or upon logical or social rules held by the person making the assertion.

[3]: *have* + V(*n*) This marker means that the predicate expresses a state rather than an event. The state is the result of an event, or events, and is expressed as an attribute of the subject's state of being.

[4]: *be* + V(*ing*) This marker makes the predicate temporal or temporary in time. The validity of the predication is asserted in terms of an interval of time that may or may not be explicitly stated but which must always be understood.

[5]:, *be*+ V(*n*) This marker signals that the grammatical subject of the predicate is not the actor or agent. The message is passive.

The rules for applying the markers are:

1) The order that the markers are applied in never changes, and that order is indicated by the number of the marker.
2) A marker may not be used more than once in any predicate.
3) Use of a marker forces the meaning of the marker onto the predicate, but a predicate without that marker may nevertheless

> have the marker's meaning (e.g., *He is finished,* expresses a state even though it is not marked with [3]).

The aim of this paper has been to present a real and useful alternative to the traditional description of the English predicate. The five markers that have been presented provide an elegant, simple system that allows for an orderly presentation of semantic concepts signalled by changes in the structural form of a predicate and interpreted in light of contextual or other information within a sentence or utterance. The role of time too has been taken off its pedestal. There is not a future, present or past tense in English, but instead events or states that are general or temporary, passive or neutral, remote or immediate, and factual or relative on a scale of certainty or expectation. Time is seen to be determined either from context or by the use of specific time expressions, as illustrated by the following examples:

> John leaves for N.Y. next Tuesday. (factual)
> John is leaving for N.Y. next Tuesday. (factual)
> John is going to leave for N.Y. next Tuesday. (factual)
> John will leave for N.Y. next Tuesday. (relative–certain)
> John may leave for N.Y. next Tuesday. (relative–possible)
> John should leave for N.Y. next Tuesday. (relative–expected)
> John would have left for N.Y. next Tuesday, but now that he's been fired, he'll have to postpone his trip.

From the above it should be clear how many ways there are of referring to the future. To say that there is a present or future tense is therefore misleading for the same predicate forms can often be used for either, depending on context. Time must therefore not be allowed to distort our view of the language.

Teachers of English owe it to themselves and to their students to examine critically the traditional explanations that have been assumed for so long. This paper will have succeeded if it inspires just one teacher to take another look.

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STORY SQUARES: FLUENCY IN ENGLISH AS A SECOND LANGUAGE

Phillip Knowles & Ruth Sasaki, both of University of California,
Barkeley Extension.
Language Institute of Japan, Director
January 10, 1978 . Paper $8.95

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"Let Your TV Do the Talking" —Using the VTR in the EFL Classroom

Rosanne Skirble*

Buck Rogers move over, we've already arrived at the twenty-first century. We play with electronic toys, are passengers on moveable side walks, and are transported instantly to the other side of the world through satellite communications systems. All we have to do is to sit back in a comfortable chair, push a remote control button and on it goes. Over 95% of homes in Japan and the United States have television sets. We watch them on an average of six hours a day. Now with home video units we can store now and play later.

Television bores us, entertains us, and informs us. It's a rare moment that we react strongly to what we see. Drone-like, the television directs thousands of messages to our brain and nerve centers each day. Most of it sounds and looks pretty much the same. We're told what to eat, what to drink, how to dress, the advantages of one pain reliever over another, and even where to have our wedding reception. Whether we're conscious of it or not, while we "stand by" passively, our TV's are doing the talking–and the decision making. Test yourself. Do you buy brand name products because they are better, or because of the virtues you've come to recognize from a TV ad campaign? Most probably the latter.

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The success of the television media in communicating messages has lessons to teach us as language teachers. After all, we share the same ends. We want our messages received and digested. "Digested" in the advertiser's sense is measured by increased product sales. Digested in the language learning process is measured by the ability to communicate through reading, writing, speaking, or listening. What works on television to sell products can work in the classroom—if we play by the same rules. Limit the focus to one message presented in context. Repeat that message in sound, pictures, and print.

As language teachers we must enter the twenty-first century with our students and deliver language lessons that are of a comparable sophistication level to what the students experience everyday in the media. We can do this by taking advantage of our television sets before they take advantage of us. With video tape recording equipment (VTR) by our side, and with more being put on the market each day—What do we do? How can we tap this resource and turn it into a viable EFL lesson?

Nature of the Television Medium

The first thing we have to do is start watching a lot of television. What is the program's appeal? What audience was it intended for? Was its purpose to inform? Educate? Entertain? Did you understand the dialogue? Was the visual message strong enough for you to do away with the dialogue entirely? You'll find that any program you watch is built around a context or story line. People interact socially, linguistically and physically. It's dynamic, calling on the excitement of the moment. The situations we watch are those that surround us and have meaning in our daily lives.

If we step aside, TV can take over from where our textbooks leave off. It is alive, combining the audi-visual aspects of communication. After viewing TV with this sixth sense of a teacher, we suddenly realize that we can open the classroom to weather reports, newscasts, dramas, advertisements, and sports. The list is only limited by our imaginations, and the television time schedule.

Copyright

Before you push the record button to start the videotape recorder rolling there are a few points of copyright law that should be kept in mind. Any broadcasted video or film segment (and that includes the commercials) is protected by copyright. That means it is illegal to copy any segment into or onto any other medium. Think of broadcasted material as property of which someone else–the network or broadcasting company–holds the deed. Educators, both in Japan and the United States seem to have found a loophole in the law. Most recent reports state that if the taped-from-TV segments are used for teaching or scholarship, or for educational purposes in a nonprofit situation, it is "fair use" for teachers to copy small portions of a work for the classroom. This clause, appropriately named "Fair Use Doctrine," allows us to set up the equipment for our first taping session.

Material Selection

It's elementary to tape from television. All you'll need is the VTR Unit, a video tape, and a television. VTR units differ in quality and extras. If you're looking to purchase, buy the one with the "pause" or "freeze frame" mechanism. This gives you the added flexibility of drilling in context. As you start reading the TV schedule, you'll find that some materials are better than others. Whatever you tape, remember to make a list of the segments with reference numbers so you can find them again quickly. A few other simple guidelines:

(1) Make sure the segment you tape is relevant to the students' experience, age, and language level.

(2) Choose material that tells a story. The meaning should be clear from context, and not dependent on dialogue. Choose an illustrated news report over a news reporter reading copy.

(3) Choose action packed segments–*Kojac, Wonder Woman* or any samurai movie. Soap operas are tedious, little happens, and there is too much talk. With action segments it's really unimportant if the sound track is in Japanese or Tagalog. The test comes if you can follow the story by simply watching. *Dracula*, recently broadcast on Japanese television, was easily understood by one foreigner who followed the program through its three hour duration.

(4) Limit the amount of material you tape to under three minutes. You'll find that three minutes of television is a long time, with a wealth of vocabulary, linguistic and paralinguistic material. The shorter the segment, the more times you can repeat it in one class period.

(5) Determine how the segment will relate to prior and/or anticipated classroom work. Segments that are integrated into the curriculum work best.

(6) If you tape a segment that has an English sound track, don't panic if you hear poor grammar, slang, or idiomatic expressions. They are just as much a part of English as any grammatical item. It's not important that you even understand every word or expression. Teach only what you know. Don't let yourself get bogged down in explaining every single word. Remember, your goals are for the student to think, read, write, and speak better English.

Lesson Plan: The Seven Points[1]

Now that you've taped several segments onto your video tape, you're ready to plan a lesson. Preview each segment carefully then follow the seven point lesson plan procedure.

(1) *Define objectives.* Focus on a socio-cultural aspect of communication or a communication skill–reading, writing, speaking, or listening. You will be most successful if the objective is very narrowly defined. For example, if the setting of *Kojac* is in San Francisco, you might want to point out the city landmarks you see in the tape. Or you might simply want the students to look at and take note of what they see that is different from what they experience everyday. A narrowly defined communication skill for an elementary class might be to look at an American cowboy segment to study cowboy vocabulary words–cowboy, ranch house, bunk house, ten gallon hat, etc. The sound track of the cowboy movie is irrelevant. All you need do is to point to the vocabulary items when they come up on the tape.

(2) *Define the students' role.* Determine what the student is to do before, during, and after the media presentation. Will you prepare

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[1] See Appendix A for sample lesson plan illustrating the points in this section.

the students by making a list of questions, listing new vocabulary items, practicing a grammatical pattern, or reading a specific text?
(3) *Introduce the segment.* Give a brief introduction to the segment so the students know what to expect, and what is expected of them.
(4) *Present the segment.* Play the video segment. Do not stop the tape as it will break continuity.
(5) *Develop practice exercises.* Develop written exercises based on the segment and your communication objective. These exercises most naturally take the form of discussion questions, a cloze test, or a vocabulary list.
(6) *Present the segment with the practice exercises.* Replay the segment as many times as necessary for the students to complete the exercises. Then check the answers and replay a final time.
(7) *Assign additional practice exercises.* This could take the form of a reading (on the same subject) from a newspaper or magazine, or more practice exercises with a grammatical pattern. The latter could be taken from the classroom textbook.

Activity Suggestions

Your imagination is the only limit to the variety of activities you can develop along with the television. Here are some suggestions to get you started:
(1) Pull out from the segment the socio-cultural aspects you're familar with. A one minute weather report can be the basis for a geography lesson and map work.
(2) Have your students make use of their TV home viewing. For any American-made program, have them keep a journal listing names of cities, states, or important people; and another list of things they saw or felt were different from their own experiences.
(3) Use an action-packed program and assign the students character parts from the segment. Have each group write an original script and dub it over the original sound track.
(4) Give the students a list of questions based on the segment. Play the segment several times. Discuss the correct answers and replay the segment.
(5) Choose an English language program from which you are able to transcribe the script. Focus on the common contrasts between

written and spoken American English. Common forms in spoken American English, but never seen in print are: *gonna* (going to), *gotta* (have got to), *cantcha* (can't you), *dontcha* (don't you), and *comin' n goin'* (coming and going).

(6) Give the students a vocabulary list from the segment. After several viewings, have them either write a summary using that vocabulary or draw a composite picture labeling the new words.

(7) Play the segment several times and have the students practice taking notes. Then give a short quiz on the segment. Students can use their notes for the quiz. Later, students write segment summaries using their notes.

Conclusion

Because of the far reaching effects of television, we must look at and question more than ever how we can use it as an instructional aid. Our daily TV diet portrays certain social and cultural values. As we direct our students' attention, they will begin to make needed comparisons with their own cultural experiences. That leads to a more critical eye on the media and growth through understanding.

For TEFL teachers, short television segments provide a motivating and vital way in which to practice grammatical structures, writing, listening ccomprehension, and reading within a meaningful context. What we are doing is tuning our students in to the language learning process as much as they are tuned in to their television sets.

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Appendix A:
Sample Lesson Plan

The following lesson, "The Island in the North," demonstrates the seven point lesson plan described in the body of the article. The medium is a television commercial. This particular Japanese television commercial was entered into the CLIO Awards International Television Commercial Festival in 1979. For purposes of the awards competition, the commercial was translated into English. The visuals tell the story, with the audio track reinforcing the major points.

"The Island in the North" [a]

Summary: An advertisement for a National Radar Range, this 30 second television commercial pictures the spectacular scenery of Rebun Island, Hokkaido, Japan, and the herring fishermen who live there. Then we cut to a modern woman at work preparing an age-old recipe in the most up to date cooking appliance–a National Radar Range.

Level: Intermediate+

Objectives

To improve listening comprehension skills and to inform about Rebun Island, Japan.

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[a] © 1979 by Rosanne Skirble. Ms. Skirble also developed *Language Teaching Through Television*, Volume I, "English as a Foreign Language," 1975. See source list Appendix B.

Student's Role
To view and to listen to the commercial and to answer questions about Rebun Island.

Introduction
Prepare and duplicate a list of questions for the students before they view the commerical.

Questions:

1. Where is Rebun?
2. Who used to live there?
3. What did they do every day?
4. What kind of fish did the fisherman catch?
5. What did the fisherman's wife prepare?
6. What appliance did she use to cook the fish?
7. How did the fish taste?

Presentation
Show the commerical several times until the students have answered the questions in writing.

Exercises
Oral: Go over the prepared question list.

> Duplicate the following exercise. Leave out the underlined words. Have students write in the missing words as they are listening to the commercial. Play several times.

This is Rebun, a remote body of land off Japan's northern-most island of Hokkaido. Here, years ago, the traditional work song of the herring fishermen could be heard daily. One story book morning my friend, in the way of his father, caught a rayfish called *Kasabe*. The fisherman's wife, in the way of her mother, prepared an old recipe, then simmered the dish gently for hours in a National Radar Range. The most up-to-date cooking appliance prepared an age-old recipe. The *Kasabe* was delicious. They told me it would bring spring to the island.

Written: Take sentences from the transcirpt. Have students put the sentences into proper order.

Additional Activities
Discussion questions and written assignments:

1. Describe the Japanese dish in the commercial.

2. Describe how your favorite recipe is prepared.
3. Describe one appliance in your kitchen. What is it used for?

APPENDIX B:

Source List for Television Broadcast Material

In the United States:

CLIO Awards, 30 East 60th Street, New York, New York 10022. Published Language Teaching Through Television Commercials, Volume I, "English as a Foreign Language." Package includes teacher's guide and twenty television commercials. Sale or rental. Radio and print advertisements also available. Write for free brochure.

Advertising Council, 823 Third Avenue, New York, New York 10023. Inquire for list of public service organizations. Each organization has a media campaign of radio, television, and print materials. Photoscripts are generally available for free. Request materials directly from the specific public service agency.

In Japan:

The following advertising agencies participate in the CLIO Awards International Festival for Television Commercials. The agencies handle the ad campaigns for the clients and are in control of all the television advertisements. Many times, the ads are free for the asking. Advertising agencies may also be able to provide you with storyboard photoscripts.

Japanese Advertising Agencies:

MAN-NEN-SHA, INC.
1-16, Awaji-machi, Higashi-ku
Osaka 541
Tel. (06) 202-2212

DAI-ICHI-KIKAKU CO. LTD.
13-12, 5 Chome, Ginza, Chuo-ku
Tokyo 104
Tel. (03) 542-7311

DENTSU INC.
11, 1-chome, Chuo-ku
Tokyo 104

McCANN-ERICKSON-HAKUHODO
New Aoyama Building E.
1-1 Minami-Aoyama 1-chome, Minato-ku
Tokyo 107
Tel. (03) 475-1311

TOKYO ADVERTISING AGENCY, INC.
4-8-18, Akasaka, Minato-ku
Tokyo, 107
Tel. (03) 404-5311

Other Local Sources:

Local Commercial Television Stations

"Old TV Commercials"–Make a trip to one of the local commercial television stations in your area. Since old commercials are thrown away you might ask for some. Although they may be in Japanese, there still remains a viable moving context understood without the words. Television commercials are generally on 16mm film.

"Outakes"–When the news team shoots news on film, much of the film isn't used and is either kept or thrown away. Ask for the outakes.

Situational Writing

*Sandra McKay**

The question of what to write about is a major problem for many students. As Edward Corbett states, "those of us who have been teaching composition for some years know that the crucial difficulty for most students is finding enough to say or the right things to say about a given subject" (1967: 17). Clearly, until a student has a topic and a purpose for writing, the problem of what to say will persist.

Of the classical concerns of invention, arrangement and style, invention (i.e., a discovery of possible topics) is most closely related to the problem of what to say. In some ways invention is primary in the writing process since a topic will often lend itself to a particular arrangement (e.g., a recounting of a childhood experience will likely draw on chronological development and perhaps, contrast and comparison) and to a specific style (e.g., an account of a scientific experiment will often make use of the passive voice).

Many college writing assignments, however, place most emphasis on arrangement. Students may be presented with model essays that exemplify a contrast/comparison rhetorical pattern and be

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asked to write a similar essay on a topic of their choice. Most likely the audience is the teacher but, unfortunately, as Sharon Crowley points out, the English teacher is often conceived of as "a hunter-for-mechanical errors" (1977: 167). The student, then, must undertake the process of invention, but within a specified rhetorical pattern to an audience that may be viewed as mainly searching for "errors." Such assignments allow little opportunity for students to make conscious choices about arrangement and style; the major concern of the student is to select a topic which can be organized according to the assigned rhetorical pattern and then to avoid errors.

One alternative to this type of writing assignment is to provide the students with a topic, a persona, and a purpose for writing to an imagined audience. If students are given a writing purpose and a topic, they can devote more effort to selecting an organization pattern that is appropriate for the topic, and a style that is effective for the stated purpose and intended audience. In addition, if students assume the voice of the hypothetical situation, they may be persuaded to view "errors" as inappropriate choices for that voice in that rhetorical stance. The persona, then, may provide a means of detachment from the evaluation process.

James Moffett contends that "ideally, a student would write because he was intent on saying something for real reasons of his own and because he wanted to get certain effects on a definite audience" (1968: 193). Ideally, of course, this is the best motive for writing. However, a composition class is an artificial rhetorical situation; the students' real audience is limited and their purposes for writing have to be created. But herein lies a great strength of classroom writing since there are an infinite number of rhetorical situations that can be imagined and addressed.

The writing assignments which follow provide students with a voice, a writing task and a specific audience. The designation of an audience gives the teacher and student some criteria for judging which linguistic form is most appropriate for that situation. For example, there are many possible ways to phrase a recommendation (e.g., "I would suggest," "I would urge," "How about," etc.). However, a decision as to which form is most effective depends on a definition of the audience and purpose.

The situations are based on writing tasks of specific professions (e.g., a supervisor recommending a solution to a staff problem, a policeman filing a traffic report, etc.). The advantage of using such topics is that they relate the task of effective writing to the students' future career needs. Some of the assignments are accompanied by diagrams which provide a visual image of the problem that needs to be analyzed and responded to. What follows are merely examples of a technique. The situations, of course, need to be designed in reference to the interests and career goals of the particular class.

The first situation is designed to elicit practice in describing an event according to chronological order. The sequence of events must be inferred from the information and objectively reported on. Since the student has a specific problem and an audience, he need no longer direct all of his efforts to the choice of topic and can concentrate on matters of arrangement and style.

Situation: The Traffic Officer

You are a traffic officer.

Yesterday you were on the scene of an auto accident which took place on a single lane road. You now need to file a report of that accident.

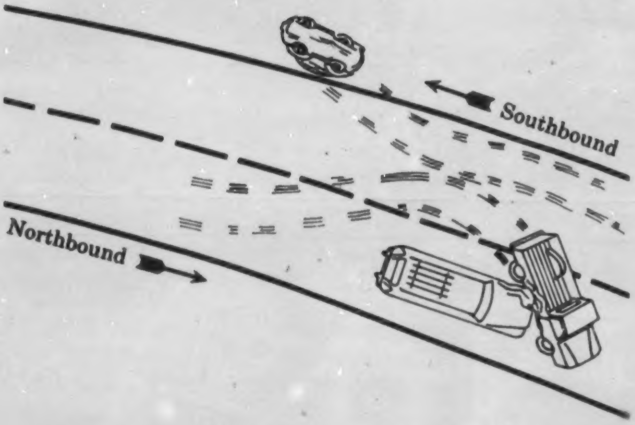
Task:

Write a report of the accident. The following information is what you scratched down in your note pad. Use this information to write your report of what happened yesterday. Be certain to make clear the sequence of events.

Time: 7:20 a.m. April 14th

Place: Highway 652, two miles south of the city.

- an overturned Volkswagen on the shoulder of the southbound lane.
- skid marks leading from the southbound lane to the Volkswagen.
- a pickup truck blocking the northbound lane of traffic.
- skid marks going from the southbound lane into the northbound lane leading to the pickup truck.
- front of a Chevrolet stationwagon smashed against the side of the pickup truck.



The next situation involves the use of spatial description. However, the explicit focus of the assignment is not spatial arrangement; students are not assigned this rhetorical pattern and left to struggle with the selection of a topic. Rather, they are given a persona and a writing task which will naturally draw on this rhetorical pattern. The diagram is included to simplify the analysis that necessarily must precede the writing.

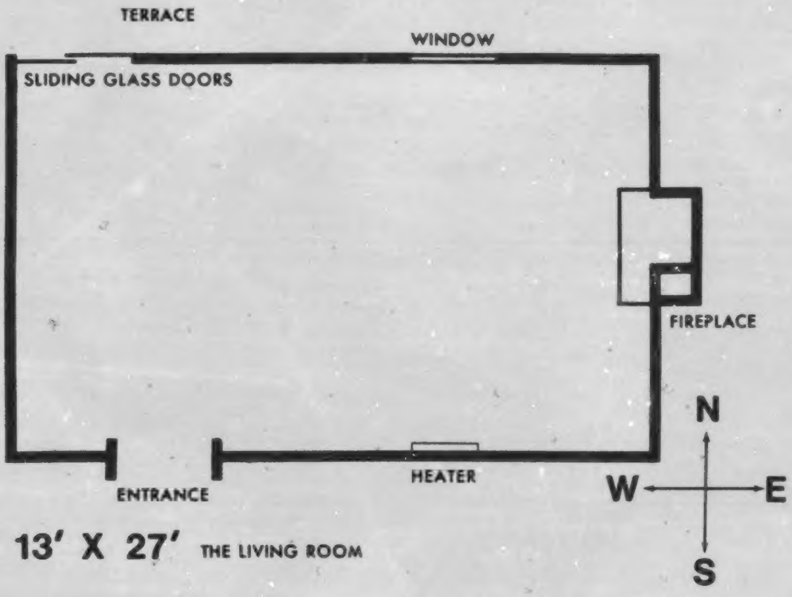
Situation: The Interior Designer

You are an interior designer who has been hired to decorate a new home. Your first job is to decorate the large living room. Your client, Mrs. Spear, already has a great deal of furniture but she wants some advice on where to put it. Here is a list of the furniture: a sofa, 2 oriental rugs size 9 x 12, 2 end tables, 1 coffee table, 1 arm chair and bookshelves.

Your client is willing to buy additional furniture and has a budget of $2,000 to spend on furniture for the living room.

Task:

Write a letter to your client indicating what additional furniture you would buy and where you would place her present furniture and the additional purchases. You may use the following diagram for reference and draw in the furniture, but you must write out a description of your plan for decorating the room.



13′ X 27′ THE LIVING ROOM

The following situations can be responded to in brief memos. Their primary purpose is to provide practice in the use of various linguistic forms for making a recommendation. Clearly, the most appropriate choice is related to the kind of relationship the employee assumes he has with his employer. A delineation of the task and the audience allows greater opportunities to examine the subtle stylistic differences of various forms for making a recommendation (e.g., "I would urge you to" as opposed to "You might consider").

Situation: The Television Programming Executive

You work in the program scheduling department for a major national network. Your supervisor asked that you review the Monday evening schedule for the upcoming season. He asked that you recommend whatever changes you believe are necessary.

Task:

Write a memo to your supervisor concerning the Monday evening schedule. Make at least three recommendations as to time changes and list your reasons for recommending these changes.

Consider such things as prime hours for children's viewing, the intended audience of the show, the popularity of the show, etc.

PROPOSED SCHEDULE FOR THE FALL SEASON ON MONDAY NIGHTS

5:30	Local News
6:00	Flintstones
6:30	Lucy Show
7:00	National News
7:30	Star Trek
8:30	All in the Family
9:00	Wonderful World of Disney
9:30	30 Minutes
10:00	Emergency

Situation: The Supervisor

You are a supervisor of a clerical staff for a branch of Northwest Mutual Life Insurance. According to the company policy, the staff is allowed a 45-minute lunch period. Recently, most of the staff has not been abiding by the 45-minute period. Part of the problem is that the local cafeteria, where many of the workers go to lunch, is very crowded during the noon hour. However, even those who bring their lunch do not abide by the 45-minute limit. They feel that if workers who buy their lunches get more time for lunch, workers who bring their lunch should get the same amount of time. The personnel manager is quite disturbed by the problem since a great deal of work time is being lost. She requested that you ask the employees to suggest solutions to the problem. Then she would like you to recommend which solution you believe would be the best for the company and the employees.

Task:

Write a memo to the personnel manager on the problem of the long lunch breaks. Begin the memo by describing the various solutions that were suggested by the employees. These might include such things as:

: staggering the lunch periods to reduce the crowds at the cafeteria
: increasing the lunch period to one hour
: docking employees for long lunch breaks, etc.

Then recommend one of the solutions and list your reasons for selecting that solution. Remember that the best solution would be the one that pleases both the company and the employees.

Obviously, these situations must be adapted to suit the particular interests and career goals of the students. For example, students in business might be given the persona of a banking executive who must research the checking services available at several competing banks in order to design a checking service plan for his bank. Such an assignment would likely draw on a comparison/contrast pattern and involve the phrasing of several specific recommendations. The advantage of situational writing is that it provides students with a topic and a purpose for writing to an imagined audience, thus freeing them to concentrate more fully on matters of arrangement and style. Students, of course, also need assignments which ask and encourage them to undertake the process of invention and seek out possible writing topics. However, if at times we provide them with a rhetorical situation and a task, we may begin to see greater gains in their ability to make conscious choices about arrangement and style.

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Vocabulary Teaching: A Few Practical Suggestions

John Kopec

The purpose of this paper is to consider the status of vocabulary teaching in the ESL classroom and to present some practical suggestions on vocabulary teaching/learning and building. It should be noted that this presentation is based primarily on my experience and subsequent feelings and observations on the role of vocabulary in the classroom. Although little reference to current research and topical publications is made here, my suggestions concur with current theories and trends in this area. Even though the work leading to the suggestions has been based primarily on experience with beginning learners of English, the reader may find useful applications for students at the intermediate and advanced levels as well.

Assumptions

The suggestions offered in this paper have been based on several "pre-classroom" assumptions:

(1) Students need an entirely new lexicon with which they can

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function in their new environment (the classroom, the university, the dormitory, etc.).

(2) Students may come to the classroom with little or no previous English grammar exposure and/or retention, but many do come with knowledge of English vocabulary. Cognates, the widespread use of English throughout the world, and previous educational background may have contributed partly to this lexical knowledge. Make their knowledge of the lexicon your basis for vocabulary building.

(3) If vocabulary is to be learned, then it must be co-partner to all language skills. Vocabulary awareness should be an integral part of a grammar, reading or writing lesson. Never pass by an opportunity to teach and reinforce a vocabulary item. Furthermore, always relate an item to an associated form, i.e., to a synonym or antonym (e.g., shout = talk loudly, scream ≠ whisper). Always treat a new word as needing an association.

(4) Familiarize your students with the parts of speech. Not only is it important for them in a grammatical sense, but it is important in comprehending correct lexico-grammatical usage (e.g., beautiful, beautify, beauty).

(5) Whenever possible, students should be allowed to be the source of explanations and definitions. Remember that many of them come to class with information to impart. This technique encourages students and indirectly puts pressure on their peers to learn and know more on their own. The teacher is not the only "giver of knowledge."

(6) Do not hesitate to generalize. Initially, some vagueness in specific lexical items should be tolerated (Judd, 1978). More precise meanings will develop as the teacher repeats the vocabulary item and as the students are taught to infer meaning through the use of lexical and grammatical cues, as well as through their knowledge of the outside world (Twaddell, 1973; Judd, 1978).

(7) Vocabulary is omnipresent. It is imperative that previously learned items be repeated and reinforced whenever the opportunity arises. When possible, teachers should keep tabs on their students' working lexicon. Such mental notes of what items were encountered, and in what context, are indispensable to future definitions and associations.

My suggestions focus on four areas: semantic features, word associations, the verb as a focal point in paragraph reconstruction and word games for the classroom. These suggestions are not independent, but rather supportive and integral in nature.

Semantic Features

Semantic features may be very helpful for both teacher and student. The teacher may find them useful in working out simple definitions to present in class. Students may be shown the differences and/or similarities of lexical items much more easily. For example: CHICKEN – ROOSTER,

similarities:	+ bird	
	+ farm (country/village)	
differences:	+ woman	+ man
	+ wife	+ husband
	+ mother	+ father
	+ egg	+ alarm clock
		+ morning

another example, ARGUE – DISCUSS,

similarities:	+ mouth	
	+ speak	
	+ communicate	
differences:	+ fight	+ peaceful
	+ angry	+ informative
	+ loud	+ exchange ideas

The given semantic features are not merely dictionary definitions. They may cover a wider range of lexical associations. They facilitate the vocabulary acquisition or recognition process by coupling an item with a string of associated items. Semantic features could also be used in testing the students' current knowledge of vocabulary at any given time.

Word Associations

This second suggestion is an adaptation of a recurring exercise in *Challenge: a First Reader/Workbook in English* (Saitz & Stieglitz, 1978). After a particular reading selection the authors list ten vocabulary items from the selection. The students are asked to write as many words as possible which are related to the given word (e.g., CAR: automobile, drive, dangerous, new, American, Cadillac, etc.).

By using parts of speech, I have taken this exercise one step further. I have given students a list of vocabulary items from a reading selection and asked for specific associations: CAR

Adjectives : new, American, dangerous, fast
Verbs : drive, crash, pay, (have) an accident
Nouns : automobile, vehicle, Cadillac
Antonyms : walk, taxi, bus

In cases where an incorrect part of speech is given, the "error" may be corrected by an appropriate addition (e.g., for a verb: accident = *have* an accident; trip = *take* a trip; etc.). Students benefit from such an exercise in two ways: they reinforce associations previously encountered and also learn new items and new associations. Furthermore, the teacher re-emphasizes the parts of speech and can readily check his students' understanding of what a noun, a verb or an adjective is.

The Verb as a Focal Point in Paragraph Reconstruction

We all have had experience in learning a foreign language. Quite often we have found ourselves amassing an extensive mental list of verbs needed for daily conversation. Verbs are important in a language. In general, nouns are more readily known by students, but they have difficulty in putting nouns together to communicate. The third suggestion attempts to emphasize the importance of verbs and uses this fact to help students review, increase, as well as enrich their repetoire of verbs.

The method is similar to that of the dicto-comp.[1] The teacher chooses a paragraph which is geared to the grammatical proficiency of the class. He tells the students to listen to the paragraph and to pay special attention to the verbs. After the teacher reads the paragraph to the class, the students are asked to recall as many verbs from the selection as they can. The teacher lists the simple form of the verbs on the blackboard. It should be noted that quite often students give verbs which do not appear in the passage; however, these extras are often associated in idea to the actual verbs in the paragraph and should be accepted as viable alternatives. The next step is to reconstruct the verbs with their appropriate complements (e.g., listen = listen to the radio, eat = eat a sandwich, etc.). The following step is to supply the appropriate subjects of these phrases and also to focus on the verb tense(s) within the selection. The final steps would entail the addition of any other lexical items needed to form grammatically correct sentences (articles, prepositions, connectors, etc.) and the correct sequencing of the finished sentences into a paragraph. Each step may be prefaced with a re-reading of the paragraph. This would depend upon the level of the class and the length and difficulty of the passage.

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[1] The dicto-comp, as the name suggests, is a combination of dictation and composition. It is a passage of one or more paragraphs that the teacher reads to the class several times in its entirety. Then the students give it back as accurately as they can, using the identical words and constructions as far as they are able to–and filling in with their own words only when their memory of the dicto-comp falters. To the extent that they reproduce the original passage, the students are writing a dictation. To the extent that they must use their own words to fill memory gaps, they are writing something akin to a composition.

This technique could be used to introduce a new grammatical point or to review an old one. An advantage is that lexical items, particularly verbs, are presented in context. Students also focus on verbs and their lexical restrictions in terms of what types of verbal complements are permissible for any given verb.

Games

The fourth and final suggestion for teaching and building vocabulary is games for the classroom. The three games proposed in this section are ways in which students can demonstrate their ever-expanding lexicon and can learn new vocabulary items while having fun!

(1) *Categories*: The students use a grid containing a certain number of boxes. The standard grid is usually five boxes across and four or five boxes down. The number may vary, however, depending upon the discretion of the teacher. Categories are written on the left of the grid and a key word is written at the top. The object of the game is to fill in the entire grid with lexical items for each category

by using each of the letters of the key word (Figure 1).

(key word)

(CATEGORIES)

	O	P	E	N
Famous People	Lawrence Olivier	Peter Sellers	Einstein	Nasser
Languages	Old English	Persian	English	Norwegian
Feet Verbs	open	push	enter	near
Bedroom Words	orgy	pillow	evening	night table

Figure 1

When choosing a key word, try to select one with high frequency letters (letters such as h, j, x, etc. usually draw blanks). Category possibilities are infinite: nouns, adjectives, verbs (head verbs = possible things to do with your head, hand verbs, eye verbs, etc.), classroom words or classroom verbs, university words, capitals, sports, library words, countries, cities, etc. This particular game encourages all students because everyone has an opportunity to contribute. It can be played as a class, in teams, or individually. Imaginations are stretched to their limits. Generalizations and associations can be made. Everyone has a good time and learns a thing or two. Categories can also lead to improvement of other language-oriented skills: pronunciation and spelling, parts of speech and conversation (and many times, arguments!). Categories may also be played in reverse. The teacher can give students the answers and have the students formulate the categories and guess the key word.

(2) *"Boggle"*: This Parker Brothers game is a hidden word game. It consists of sixteen letter cubes and a cube tray with a plastic dome top. Each cube has a letter on all six sides. The letter cubes are placed into the plastic dome top; the partitioned cube tray is placed over the dome. The dome tray is turned right-side up and is shaken until each lettered cube falls into place in the grid. The result is a 4 x 4 cube of randomly placed letters (Figure 2).

A	I	L	D
N	S	W	M
B	I	A	E
N	G	S	X

Figure 2

The object of the game is for each player to list, within an allotted time period, as many words as possible from the assortment of letters. The words should be of three or more letters. Words are formed from adjoining letters. Letters must join in the proper sequence to spell a word. They may join horizontally, vertically, or diagonally, to the left, right or up-and-down. No letter cube, however, may be used more than once within a single word (e.g., in the upper left-hand corner of Figure 2, it is possible to make the word SIN, but the plural form, SINS, would not be permissible since the letter S had already been used in the word).

C	E	I
H	A	T
S	K	S

Figure 3

C	M	R
B	A	T
S	N	D

Figure 4

A teacher can prepare a handout on which any given number of games can be presented. For beginning classes, the assortment and arrangement of letters can be "fixed" to focus on specific vocabulary learning objectives: for example, possible letter combinations in English (sh, ch, ie, st, etc.), plural formation in English (s and es), rhyming words, minimal pairs for pronunciation. For advanced classes, a random assortment of letters may be more challenging. A 3 x 3 grid (Figures 3 and 4) may also be used at lower levels.

At any level, there is ample opportunity for the students to demonstrate their lexical competency at any given stage and also to learn new vocabulary items.

(3) *"Probe"*: This Parker Brothers game is a version of the word game "hangman." Each player selects a secret word of a predetermined number of letters. A player prints each letter of his word on pieces of paper or index cards in the proper spelling sequence. He then turns these face down. A player then begins his search for the letters that make up the word of his opponent. He asks the opponent if he has hidden a particular letter of the alphabet. If the opponent answers, "Yes," the opponent reveals the letter called for. Should he have more than one of that letter in his word, he selects which letter to reveal. For example, if the word of the player questioned is "received" and an *e* is asked for, it is that player's privilege to expose whichever *e* he wishes. If the player whose turn is in progress has guessed correctly, he is entitled to guess again. A player's turn ends when he fails to guess correctly. Players are not permitted to keep a list of letters that have been called for during the game. A player wins if he is able to guess all the letters of his opponent's word or if he is able to guess the word from any of the exposed letters.

Once again class level may dictate the manner in which the game is played. In less advanced classes, the game can be controlled by having students select topical lexical items, i.e., specific vocabulary from a reading selection or a class discussion. Another controlled variation would be to have the students use irregular past tense verbs or past participles; students could also use verbs and related prepositions (e.g., talk *to*, listen *to*, arrive *at*, etc.). For more advanced levels, the game could be less controlled, but still focus on a specific subject area if so desired.

Conclusion

The suggestions and techniques presented in this paper are the results of eleven years of teaching experience. I have shared them with you in an effort to help initiate some consideration that might change the secondary status of vocabulary instruction in the ESL classroom. Vocabulary acquisition is a complex learning task. One major aspect in a language is control over the lexicon (Judd, 1978). Therefore, vocabulary instruction should be a compatible and integral component with grammar, reading, writing and listening comprehension. We should provide our students at all times with every possible means of amassing more items for their second language lexicon. The ideas presented in this paper and your subsequent evaluation and brainstorming can be the first step in the right direction: equal time and importance for vocabulary.

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Directed Imaging: A New Technique for Foreign Language Teaching

*James L. Gardner**

Images and mental imaging, one of the major ways by which thought and experience are given form and meaning, can also be used in teaching foreign languages. Imaging can be either "spontaneous," that is, arise without conscious effort (e.g., daydreams); or "directed," that is, willed (e.g., visual recall) (Shorr, 1974: 48–49; Shorr, 1977: 32–33). The fact that language, or rather instructions given in language, can direct imaging is the basis for the use of imaging in teaching foreign languages. Being asked, in one's native language, to form the mental picture of a lemon is a simple instruction, easy to carry out. But when that same instruction is given in a foreign language, forming the image becomes a way of practicing that language. What is said directly and immediately "happens" as an image. A language act is thus made to correspond with an act of imaging.

Directed imaging is a new technique based on a mental faculty seldom directly used in foreign language teaching. This essay will proceed from some elementary observations on the nature of imaging, to some examples of what imaging is and how it can be used, and then on to a discussion of some applications of directed imaging to foreign language teaching.

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Imaging can take many forms: daydreams, dreams, imagination, fantasy, thinking, remembering, and so forth. Imaging in one form or another is an ordinary part of mental life. Daydreams, for example, are usually a form of escape which we all resort to at times. Some are dramas of violence, pride, power; others are used to savor the pleasure of some experience by living it over and over again. We may also use imaging to rehearse something that we expect to happen. We plan it out, and live through its possibilities, especially those that please us most. Sometimes daydreams seem to interrupt a line of thought and take its place, thus changing the difficult to the easy, the unpleasant into the pleasant.

Sometimes daydreaming is the cause of reading difficulty. A reader's eyes may pass over a sentence, a paragraph, or even a whole page, but even though each and every word is seen, nothing is understood, for daydreams have intruded. Who has not had this happen to them at one time or another? For most people, a flux of images operates at the borders of consciousness. Try an experiment. Close your eyes and form a simple mental image, for example, that of a pen. If you try to hold this image for a few seconds, you will probably find that a whole rush of images will interrupt your concentration, requiring the image to be re-established.

Though imaging can intrude and "abduct," it can also enrich. Thinking, too, makes use of imaging. Closely examine the way your mind moves from one idea to another, and you will probably find that the linkages are through chains of images. Some people can turn this to their advantage. They think "indirectly" by posing a problem to themselves and then gently guiding the flow of associated images around it until suddenly a new idea, often the desired solution, crystallizes and sharply stands forth.

Description, storytelling, literature in general are, in large part, dependent on the art of directed imaging. Imaging then is a common phenomenon since everyone uses it. Thus, when introducing directed imaging in class, teachers will discover that most students find it an easy and natural thing to do.

Though most images are visual, some include material from the other four senses. The following are some examples of simple nonvisual images: hearing—the ring of a telephone, a dog barking, the clink of glasses; smell—roses, cigar smoke, fresh paint; taste—

salt, toothpaste, chocolate; touch–rubbing grease between two fingers, fur, the prick of a pin (Shorr, 1977: 243–245). Nonvisual images are important because visualizations are usually not in themselves sufficient to form the kind of strong, vivid images that are needed in teaching. As a general rule, the more senses an image arouses, the more vivid that image will be. Consider a simple visual image: ocean waves breaking against the shore. The image is certainly easy to form, but it probably seems faint, distant, perhaps abstract or ghostlike. If we now expand the image and include the sound of the breaking of the waves, the salty smell of the ocean, and the feel of spray carried by a cold breeze on the face, the image has become far more vivid. In a sense, it has become "alive," a part of "real" experience. Using several senses not only forcefully creates the scene but also decisively locates the imager within it. One does not just "see" these images; one becomes part of them.

Another way to produce vivid images is through exaggeration. Though this often creates unnatural imaging, which should be reserved for fantasy and the literature of fantasy, it does have one other use. Students who have difficulty imaging will often find it easier to form and hold images that are exaggerated, oversized, or comical in some way. But once these students have developed their skill at imaging, they should be encouraged to drop this tactic.

The following two exercises, based on Stern and Hoch (1976: 87), can serve to introduce students to imaging. Both have been used successfully in my classes of Japanese university students, high school students, businessmen and engineers to introduce this technique. The first is a "closed" exercise in which students follow the directions given. The second is an "open" exercise in which the students are given a problem to complete in imaging. Both are simple, but not trivial. Students typically find them interesting and easy to do. Success in the beginning with these introductory exercises will go a long way in overcoming the initial lack of confidence that most students have in their own ability to do imaging. The texts are transcripts of tapes of directed imaging exercises given to Japanese first-year university students. The reader is invited to follow along. After difficulties in the language of the directions have been explained, the first exercise proceeds:

> Just relax. Sit back in your chairs. Just relax. That's it. OK. Now close your eyes. Just close your eyes. Yes, that is it. Good. OK. Relax. This is easy to do. Easy to do. It is OK to feel a little tired. That's all right. A little sleepy. Now in your mind make a picture of a lemon. A lemon. A nice, bright lemon. Can you see it? A bright yellow lemon. You are looking at a nice yellow lemon. It is right in front of you. Now reach out and pick it up. Pick the lemon up. Hold it in your hand. Now you have the lemon in your hand. See how yellow it is. It is very shiny. Real bright. A bright yellow. Feel it. It is very smooth. Nice and smooth. It has smooth skin. Now feel how hard it is. Lemons are hard, aren't they? Yes, they are. Not soft, hard. Now put the lemon on the table in front of you. Take a sharp knife. You have a sharp knife. Take the knife and cut the lemon in two. Cut it into two pieces. Now pick up one of the pieces. Look at it. See how yellow the lemon is inside. It is really yellow, isn't it? Look at the white pulp. Can you see the pulp? Can you see any seeds? I can. Yes, there are seeds there. Look at them. And there are several little drops of lemon juice, too, aren't there? See them? OK. Now bring the lemon to your nose. Smell the lemon. Can you smell the lemon? What does it smell like? I like the smell of the lemon. It is really nice. Now taste the lemon. Take a little taste of the lemon. What does it taste like? Do you like it? Just taste it. OK. Now we are finished. Good. Now slowly open your eyes. Easy, wasn't it? You may feel a little sleepy. That is OK. OK, now take a long stretch. Take a long stretch.

The students are then asked to indicate whether they tasted the lemon, only salivated, or were unable to do the imaging. The intention here is to show the students that everyone or almost everyone can do the imaging. Also, those who are unable to image can be identified and helped.

Again, after the language of the directions has been explained, the second introductory exercise goes as follows:

> Alright. Now let's begin again. Just relax. Get comfortable. Sit back in your desk. Just relax. That's it. OK. Now close your eyes. You may get a little sleepy, that is alright. Just be comfortable. Comfortable. Now make a picture in your mind. It is a nice, warm day. The sky is blue, and you are outside sitting on the grass. You are on the grass. A really nice day. You can hear some birds singing. Some birds are singing. And you can feel a light breeze blowing through your hair. Near you, you can see a

> ping-pong table. Look at the ping-pong table. It is a light green with some white lines on it. There are some white lines on it. And the net is a dark green. A dark green net. Look at the table. Now you can see two people walking up to the table. They are going to play ping-pong. Two people are dressed in white. Each has a paddle. They are going to play. They are getting ready to play. One has the ball. One is getting ready to serve. Watch them. Watch them while they play. Watch them until one misses the ball. When one misses, you can open your eyes. OK. They are about ready to begin. One has begun to serve. Now watch the game. Watch it. Watch it.

After all the students have finished and opened their eyes, they are asked to indicate whether they had found it easy or difficult to do. Then, they are divided into groups of three or four to exchange experiences. They are asked to tell each other, if they can, who was playing, how the game went, what the players said while playing, or some other details that will help to focus and articulate their experience. They are also told that they can remain silent if they choose.

These two exercises demonstrate some of the general principles of directed imaging. Obviously, the directions must be understood. The language to be used in the directions should be carefully introduced before the exercise. There should be lots of redundancy in the directions. Since things are said in several different ways, it is not usually necessary to make the student expert in each and every language form used. The principle ones and any unusual vocabulary used should, however, be fully explained. Redundancy should take care of the rest. The pace should be slow, but this does not mean that the pronunciation should be so slow as to eliminate the reductions and blendings so characteristic of normal spoken English. Let each sentence be spoken at a normal rate, but also let there be pauses between sentences. The precise tactic used depends on the objective of the exercise, but it should be remembered that a slow pace with lots of redundancy makes it easy for students to re-establish images that have slipped away. The demeanor of the teacher, especially the quality of voice, should not be harsh or demanding. The teacher is to evoke the experience, not demand it. Finally, imaging sequences should be carefully planned. If students are asked to do imaging that is absurd or impossible, they may lose confidence in the voice that they must depend on to lead them.

As a general rule, students should be told that they do not have to disclose what they have experienced in directed imaging exercises. Most are candid about their experiences, but, in order for this technique to work well, the class must be a place where students feel free to be themselves, and thus have the confidence to commit themselves to the play of images as it happens to them without having to mold their experiences to the implicit or explicit expectations of their teacher. They should be free to get tired, fail, misunderstand the directions, be defeated by some intruding daydream, or experience some material of a deeply personal nature that they do not choose to disclose. All these should be valid reasons for remaining silent. Students should not be forced into the elaborate conspiracies of cover-up that a required answer or a test invites. Their experiences in imaging are their own, each different, each personal.

Directed imaging can be used in language teaching in several different ways. Six different applications will be discussed. Though there are undoubtedly others, the intention here is, as much as anything, to sketch out areas of use and demonstrate how flexible and general this technique is by showing its varieties of application. (1) *Associating.* At the beginning of this essay, we described how a word could be associated with an image. The pairing of a single word with a single image creates an immediate relationship of word with meaning without the mediation of an equivalent word in the native language. The new word has meaning through image, not translation. To achieve this, the teacher can point to an object, give the foreign word that names it, and then ask the students to close their eyes and associate word with image. Or, using the students' native language, the teacher can direct them to form the image of the object named, then give the appropriate foreign word. Although the native language word has been used, it can be "shorted out" by asking students in the foreign language to form images that are slightly different from the one formed first based on the native language word. If, for example, students are asked in their native language to form the image of a train, and then are given the word for "train" in the second language, they should be directed in the second language to form images of, say, a black train, a long train, a green toy train, a fast train coming down a mountain side, or whatever. Vivid, active images are preferred. To help associate image with word, students can whisper the word while they hold the image.

Words can also be associated with complexes of images. In general, items linked together in some sort of a pattern are easier to remember than an equal number of separate items. Imaging is an easy and natural way to associate objects. Students can, for example, form the image of a place and then name the objects that they find in it. The items found in a kitchen, office, or classroom can be approached in this way. This type of imaging exercise is far more effective if the students make themselves part of the image. They can image themselves in the "scene" of the image and hold up each object as they name it or they can touch it and feel its surface. The teacher can also name objects and have students search for them again in the scene of the image.

To associate images with language more complex than single words, an action can be described and followed in imaging. Furthermore, even simple actions, such as opening a door, buying a subway ticket, dialing a telephone or drinking a cup of coffee, can be described in as fine detail as desired. Even the smallest motions of the hand in picking up a cup of coffee can be included in an imaging exercise. Thus, fairly simple and ordinary imagings can be associated with immensely complex language. If the objective is to teach language materials related to an action, then the imaging directions can take the form of chains of short, simple sentences. If the goal is to teach some point of grammar, then the situations and actions imaged must be cleverly adapted to that end. Usually any materials that can be presented or explained by an action or dramatic event can be immediately presented in an imaging exercise. Since the Series Method of Francois Gouin makes use of sequences of short sentences to describe actions, the materials used in this method can be easily modified for use in directed imaging exercises (Buckheister, 1978; Diller, 1971: 55–66).

(2) *Activating.* A major problem in language teaching is what to do with students who have learned how to read in a second language but not how to use it for oral communication. Directed imaging can

help here since it is a language experience of sound and image. Japanese students, by the time they reach the university, have often formed the attitude that a foreign language should be studied in its written form. To them, the spoken language seems awesome, made of sounds that are both strange and fleeting. Many students make the mistake of trying to meet speech head-on by seizing hold of each sound and letting it "ring" in their minds. They select short sound sequences and try to unravel them, but miss the larger plays of meaning in the whole. Others make theirs the slow, cumbersome, and difficult project of forming a visualization of how oral English would look written out. Directed imaging, without the intervention of the written language, gives meaning to sound forms. It helps to give sound back to language.

The technique also helps to overcome the tendency of many Japanese students to focus on items in isolation, and thus center their study on vocabulary, verb declensions, and the like. In directed imaging, the language items are given rich complexes of associations. They are learned in contexts. Also, material previously learned in isolation or by rote can easily be advanced into the domain of active usage.

Directed imaging helps in regard to several other aspects of Japanese culture. First, it offers a way of giving individual experiences group support and definition by letting students freely and openly explain their experiences to one another in small groups. This is especially important since Japanese self-definition is based on group membership. Second, directed imaging is usually considered fun by students. They enjoy doing it, and talking about it. Though in many teaching situations this would be only a minor advantage, in Japan it is important since it disputes Japanese conventional wisdom which holds that foreign language learning must be difficult, unpleasant, and slow; and it does this by way of counter example: by presenting a way of learning that is enjoyable, effective, and easy.

(3) *Review.* Directed imaging can be used as an auxiliary to other learning methods by having the imaging be a review or re-experiencing of what has already been studied. This is especially effective if the original presentation of the material was in forms that are suited to imaging, namely, dramas, actions, situations, and

other different kinds of activity. Classroom skits and the reflection period in Community Language Learning are natural and effective places to use this technique.

(4) *Reading.* Students can be taught to image descriptions from literature. Descriptions can be used directly from the material studied, or a simple image can be introduced, then built up by successive complications to that presented in the text.

(5) *Composition.* Students can be asked to form a simple image of a car or a house, for example, and then to write a description of what they have in mind. To test the adequacy of their descriptions, they can then use them as directions for the imaging of other students in class.

(6) *Imagination.* Directed imaging can help students to develop their imaginations. The stress of foreign language learning tends to undermine the confidence of students in their ability to do imaginative work in foreign language classes.

In my composition class for second year university students, eliciting imaginative thinking is based on open directed imaging. Students are asked to image a story and then write it up. An example will make this clear. In one exercise, students are asked to form the image of an unhappy king standing on a beach looking out to sea on a dark, windy day. The students are asked to notice what kind of clothes the king is wearing and what, if anything, he has in each of his hands. Then they are divided into small groups to discuss what they have experienced. In the second part of this exercise, they are asked to image themselves riding a black horse in a desert on a bright, hot day. They come to a hill and ride to its top. On the other side they see a large brown dead tree with something hanging from one of its branches. As they ride toward the tree, they see the king, whom they imaged earlier, dead, hanging from the tree. They then hear something on the other side of the hill. The students are asked to continue the imaging on their own from that point. They are to image what happens, and then use that imaging to form a story. Most stories were highly imaginative. After more practice students are asked to write stories that they conceive entirely by themselves. Then the shift is made to essay writing.

The six applications given above argue for the use of directed imaging in a wide variety of teaching situations. This technique, however, is not without drawbacks, though several of these turn out to be more apparent than real. One is that there is no easy and direct way of monitoring what students are doing during an imaging exercise. They may be faking it, daydreaming, or in need of some help. In fact this situation is really not so different from that of other common classroom activities. Directed imaging resembles a reading assignment in that the teacher has few means of determining what the students are doing until after the assignment has been completed and questions on the passage can be asked. Similarly, after the directed imaging exercise, the experience can be discussed. Good rapport is crucial here in assuring that students are candid in talking about their experiences.

Directed imaging is limited by its very nature. According to the distinctions made by E.M. Anthony, it is a technique, not a method or an approach: "Method is an overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach" (Anthony, 1963: 65). A technique decides neither what materials are to be presented nor the sequence in which they are to be presented. Such is the role of directed imaging in a language teaching program. It is a means to accomplish the objectives established by whatever method the program is based on.

In summary, the principle advantages of directed imagery are that, first, it builds rich clusterings of associations around materials studied. Second, since no props or other devices are necessary, any situation that can be imaged can be used for language teaching. Third, it encourages student self-involvement and self-commitment since it is based on the personal images that each person creates for himself. Each exercise is then immediately a part of each student's personal experience. Each exercise is then an act of self-expression.

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Cultural Orientation in Teaching American Literature to Japanese Students

Toshio Muto**

Introduction

It has often been pointed out that the teaching of a foreign language involves far more than simply teaching the forms, the sounds and the structures of the language; it inevitably involves the teaching of the culture of the country in which the language is spoken as the native tongue. In order to help students acquire a certain command of the language and effective communication in it, the teacher has to provide them with an adequate cultural orientation.

For this purpose the teaching of literature can play a very important role in foreign language teaching. Few will disagree with the assertion that literature is one of the most effective means of acquiring cultural insight, because literature is not only a typical product of a given culture but also a faithful reflection of the culture.

Specialists in TESOL have often reminded us that cultural bias often affects the proper appreciation of American literature for the student whose native language is not English, and that misunderstanding often arises because of the differences between the values, attitudes, and judgements of the two cultures.

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Japanese senior high school students study American literature, but in many cases the literary selection is not treated as literature but as supplementary material for vocabulary improvement and grammar study. In this respect literature teaching in TESOL programs in Japan is still far from its primary aim of providing students with the cultural insight and literary experience inherent in each piece of American literature.

This paper is an attempt to work out ways to help Japanese students attain cultural insight, develop greater understanding of the ways of life in another country and motivate them to participate more actively in literary experience through a cultural orientation to American literature.

Cultural Concepts in Teaching a Foreign Language

The word "culture" has various meanings. "Culture" as it is used here does not stand exclusively for the arts and the humanities. It refers to the regularly patterned ways of life characteristic of a given society at a given time: habits, manners, actions, values, judgements and ideas. Robert Lado defines culture as "structured systems of patterned behavior" (1957: 111). Edward T. Hall defines it more explicitly as "the way of life of a people, the sum of their learned behavior patterns, attitudes, and material things" (1959: 31). Language itself is a part of culture because it is a complex pattern of behavior which its native speaker acquires unconsciously. Just as culture controls a person to act according to certain forms of behavior, language also restricts him to express his feelings and thoughts in certain modes.

Any language has been revised constantly during its history to suit the needs of its people. Every time a people develop some new idea need, and interest, a new word will be added to the language to express it. Thus, by simply looking at the vocabulary, we can see how faithful a language is in reflecting its culture. The vocabulary of a language often reveals the relative importance of an item in a culture. Eskimos have several words for snow, while the English have only one word. The tremendous number of English synonyms for females gives some idea of the importance of women in English-speaking society, while the lack of such synonyms in Japanese indicates the role that women play in Japan.

Because language conveys culture the TESOL teacher must help students participate in the cultural model as well as the linguistic model of English. Literature is a valuable means of acquiring cultural insight because it often isolates the various social values of a given culture, and thus makes a key contribution to one's understanding of a people's way of life.

In other words, no one can wholly understand or appreciate foreign literature without reference to the culture, just as one cannot gain adequate command of the foreign language without reference to that culture. The following example will illustrate this point:

Don't kill the fly.	*Yare utsu na*
See how it wrings its hands,	*Hae ga te o suru*
Its feet!	*Ashi o suru.*

(Issa: Haiku translated by H.G. Henderson)

> . . . Uncle Toby, rising from his chair, and going across the room, with the fly in his hand, 'I'll not hurt a hair of thy head. Go,' says he, lifting up the sash, and opening his hands as he spoke, to let it escape; 'Go, poor devil, get thee gone. Why should I hurt thee? This world surely is wide enough to hold both thee and me.' (Laurence Sterne, *Tristram Shandy*, Vol. II, Chapt. 12)

The above quotations contain similar references to a fly. Both Issa and Stern show in common a warm sympathy and a profound insight into a living creature. But a Western reader who is not familiar with the Eastern culture may fail to grasp the deeper meaning of Issa's poem. In Buddhism there is a belief that the repetition of *Namu ami dabutsu* could save a person from punishment for any sin, and the figure of the fly rubbing its hands has a striking resemblance to the figure of a man praying for salvation from his sin. Moreover, the fly is not a beautiful creature, but a dirty, noisy, hateful creature. This dirtiness of the fly can be compared with a man as a sinner.

Describing his own experience of teaching *Rip Van Winkle* to non-native English speakers, John F. Povey offers an interesting illustration of how students with different cultural backgrounds reacted to the story. To his question, "If this story were told in your country, could it come out roughly the same in its characters and motivation?" the Latin Americans responded, "No, our women are satisfied with their position at home, and we have no stories of this henpecking." The students from the eastern countries, being in general agreement with the Latin American, said, "A Chinese wife is obedient to her husband. Wives in Taiwan don't take part in social activities at all." The Africans responded, "It is foolish to put the blame on the wife, for a man's friends would say, 'Why don't you marry another one?' " (Povey, 1967: 44).

Another interesting diversity of responses arose to the question, "Is Rip a typical American man?" Some students considered Rip a typical American "because all men are henpecked by their wives in this country," while others thought that Rip was somewhat different from the typical American because, according to them, "all Americans work hard to gain material comforts of this country" (Povey, 1967: 45).

The above examples show how cultural bias or presupposition conditions students' responses to foreign literary works.

Problems

With the recent rapid growth of linguistic science and the remarkable progress in methodology of foreign language teaching, the TESOL teachers in Japan today can teach English with increasing efficiency, but not enough attention seems to have been paid to the cross-cultural aspect of English teaching, and still less attention seems to have been paid to the excellence of literature for this purpose. Consequently, the teaching of the cultural context has remained the weakest part of the entire teaching process.

John A. Brownell, in his critical analysis of the content of the 12 most widely used series of English textbooks in Japanese high schools, presents much constructive criticism as well as valuable proposals.

Out of 3,473 pages of the nine series of the senior high school English readers, "less than half of the space in the books is devoted to readings . . . exercises, and grammatical matter occupy more than half of the pages, even though it is customary to have separate grammar-composition text books in English B programs" (Brownell, 1967: 72). His classification of the content by literary types shows that "a little less than one third of the readings would be classified as literature, and as this definition is primarily description, many of the selections would be considered of low merit by scholars and critics" (1967: 73).

As a summary of his analysis, Brownell says:

> Neither word sense nor grammatical structures have been controlled by limiting vocabulary; hence, no grammatical sequence seems to control the content. On the other hand, the graduation and placement of reading content either according to literary types, principles, or theories, or notion of institutional, historical, or genetic development is also not clearly apparent. This conclusion applies within and between school levels. The readings do not appear to be based upon the premise that a student transfers his cultural meanings to the foreign language, for contrast between Japanese culture and English-speaking culture does not appear to be a consistently applied criterion for inclusion of material. (1967:91)

Some of his criticisms seem to be out of place nowadays, because contents of textbooks are constantly being revised and greatly improved; but it is also true that some textbooks still contain reading materials which seem subject to his criticism.

From the above discussions, there arise two important questions: 1) Out of the mass of American literature, how can we select the literary works which will best suit the purpose of cultural orientation? 2) How can we treat these selections in order to teach American ways of life? Considering the peculiar problems of English teaching in Japan stated in the previous section, still another question should be taken into account: 3) How can we treat literary selections as literature instead of supplementary exercises for vocabulary improvement and grammar study? The rest of the paper will concern itself with these problems in the reverse order.

The first crucial problem which many teachers might face is the gap between the mental maturity of the student which demands literature and his linguistic immaturity in English which prevents him from becoming deeply involved in the literary experience. One of the widely-used solutions to this problem is the adaptation of the literary selection in terms of syntactic simplification and vocabulary control.

But the important thing for the teacher to bear in mind in using the adaptation is to try to avoid as far as possible teaching new grammatical patterns in it. Rather, it must be used as a kind of reinforcement. By directing the student's attention to the literary work for its value as literature, and by focusing his interest on the cultural context of the work, the teacher can lead them to the goal of cultural orientation.

The teacher should venture to apply the same procedure in dealing with original literary works, provided that these works are carefully chosen in terms of both syntactic structures and cultural context, and that he is willing enough to prepare a short glossary. This procedure, if adequately employed, will be a great reward for the students because they are relieved of frustrating grammatical matters and can freely get involved in the literary experience inherent in each work. By exposing themselves to these literary works, some students will be further rewarded by the awareness that they have already gained a certain degree of English proficiency.

Some Approaches to Cultural Orientation

The second question presented in the previous section naturally concerns itself with the practical techniques for improving the student's cultural understanding through literature. Here I would like to consider several practical approaches which seem most effective to me.

Opinion Survey

As a preliminary approach to cross-cultural reality, I would suggest the preparation and presentation of a series of statements or questions to expose the student's conception of American culture. The primary purpose of this material is to get the student's preconceptions out in the open, but it can also be used either as a device to stimulate discussion or as a scale to measure growth after learning about the American way of life.

For the latter use, the same series of statements or questions should be repeated at the end of the semester or year to estimate the change in the student's attitude toward American culture. In this use, however, the result of the first form should not be reported to the student nor individual items be discussed in the classroom. An example of the opinion survey is given in Appendix A.

Multi-media Approach

One of the most useful and immediate ways of cross-cultural orientation is the so-called "multi-media approach." Careful choice of pictures, slides, magazines, music and tapes can be used as background materials to illuminate customs, traditions, conventions, events, and things involved in the literary works. The timely use of these background materials will create a relaxed atmosphere in a classroom and stimulate the student's intellectual curiosity. It will also foster the capacity for understanding cross-cultural context.

The development of audiovisual teaching materials can also provide us with powerful supporting materials for fleshing out cultural contexts. Films and audiovisual models can more effectively hold the student's attention and lead to better retention. The audiolingual device can offer not only strong reinforcement of the intonation pattern of American English but also even paralinguistic and kinesic aspects.

Parallel Approach

Another effective approach to cross-cultural understanding is the one I shall call "parallel approach." In dealing with a particular literary work, the teacher makes students draw parallels between characters or situations in the work and those in Japanese literature or in Japanese culture. By contrasting the different attitudes in the particular situation and by analyzing what is significant in each culture, students can find out how people in another society may react differently in the same situation. The recurrent manners, actions, judgements, and ideas will gradually make students identify "the way people do things in that country."

The Use of a Checklist

The most effective and most economical way for improving cultural understanding is the use of a checklist for American culture. This cultural checklist has many advantages. It makes students identify not only cultural features involved in the literary work but also what is essential among them. It serves teachers as a device to isolate areas of difficulty and as a scale to select literary works or other reading materials. It also provides teachers with many flexible means of teaching cultural context by using it in any of the above suggested approaches.

The greatest advantage of the cultural checklist is that it enables students to make a distinction between what is consistent and what is casual, by observing the recurrent pattern of themes, judgements, attitudes and actions. Thus, they can gradually identify some essential aspects of American culture. "Checklist for American Culture," prepared by Walter P. Allen, is available for this purpose.

One thing we have to keep in mind in the actual teaching of the cultural content of literary works is to avoid making careless generalizations about certain aspects of American culture. Different from homogeneous Japanese culture, American culture contains many divergent aspects because of its ethnic, geographical, religious and social differences. There will be some cases in which the teacher cannot find any other answer than "because they regularly do so" to the question, "why do Americans do things in that way?" If there is no valid explanation, this answer is much safer than careless generalization.

Selection of Literary Works

The final concern of this paper is to consider the first question presented in the previous section: "Out of the mass of American literature, how can we select the literary works which will best suit the purpose of cultural orientation?"

One solution to this problem is the use of an anthology, if there is any prepared especially for this purpose. There are anthologies prepared for TESOL students, but some contain more writings by non-American authors than by American. Others include less satisfactory choices in order to complete the unit, and in still others popularity controls the selection. Moreover, the selections suitable for the Latin American students are not always the best choice for Japanese students.

Whether we use an anthology or works of our own choice, we need certain criteria for selecting works for our purpose. Since teaching of American literature in TESOL classrooms naturally involves two aims—to improve the student's linguistic skill in manipulating syntactic structures and vocabulary control, and to increase the student's cultural insight—two criteria must be established accordingly for selecting literary works: 1) linguistic criteria in terms of the structural patterns and vocabulary control, and 2) cultural criteria in terms of cultural patterns which contrast most between American and Japanese cultures.

It will be comparatively easy to figure out linguistic criteria because the points of interference can be easily identified by the level of the student's proficiency in English. Areas to be considered are syntactic structures, lexical features and discourse type of literature. Of the first two, more emphasis should be put on structural patterns than lexical features because the latter has a wide variety with dialects and slang.

It is more difficult and more complex to set up the cultural criteria than the linguistic ones. We cannot figure out exact points of interference with students' understanding of American cultural patterns unless we make comparative analysis of the two cultures. The difficulty also lies in the fact that the ways in which culture controls behavior of the people are, in many cases, outside of their consciousness. We have to rely upon the vague notion that the difficulty in the student's understanding of American culture varies according to the extent to which he can identify himself with the situations and characters described in the literary words.

Since culture involves various aspects described in the previous sections, cultural criteria for selecting literary works cannot be set up in a single format; rather several sets of criteria must be prepared for this program.

Criteria for Selecting Literary Works

I. Linguistic Criteria
    A. Syntactic structures
    B. Lexical features
    C. Discourse types
        1. Narrative prose (novels and short stories)
        2. Essays
        3. Plays (or dramas)
        4. Poems

- II. Cultural Criteria
    - A. Contextual
        - 1. chronological period of the work
        - 2. geographic area in which the work is set
        - 3. type of life described
        - 4. social stratification
        - 5. major themes or points to be emphasized
    - B. Situational
        - 1. Works written by Americans portraying Americans interacting with Americans in an American setting.
        - 2. Works written by Americans portraying Americans interacting with non-Americans in a non-American setting (eg., James Michener, *Sayonara*).
        - 3. Works written by Americans portraying non-Americans interacting with Americans in an American setting (eg., Willa Cather, *My Antonia*).
        - 4. Works written by Americans portraying non-Americans interacting with Americans in a non-American setting (eg., Elizabeth Vining, *Windows for the Crown Prince*).
        - 5. Works written by non-Americans (in English) portraying non-Americans interacting with Americans in an American setting (eg., Denis Brown, *The American Character*).

Those works classified in B.2. and B.3. will reveal the outlook of Americans in their customs, beliefs, and value judgement when reacting to a different culture. Those in B.3. may be more appealing because they will make students place themselves in the same situations portrayed in the works. Those in B.5. may provide them with models of how American culture affects the foreign people living in America (Harris, Harris, 1967: 251-273).

In the actual choice, several of these criteria must be applied at the same time so as to form an ideal sequence of the selected works. My selections listed in Appendix B have been chosen by taking the above criteria into consideration. They are not chosen, therefore, in terms of the critical value of the literature nor of the author's critical acclaim. Some of them have been taken from "A Selected Annotated Bibliography of American Literature for TESOL" (Harris, Harris, 1967: 251-273).

Summary

If cross-cultural communication and understanding are given a more important place as one of the aims of teaching a foreign language, a contrastive analysis of both the native and the target cultures must be made so as to enable teachers to recognize contrastive features of the two cultures, and to point out probable difficulties in cultural learning. Just as contrastive analysis of the native language and the target language has brought about great improvement of foreign language teaching and learning, the same analysis can be extended to the areas of cultural content.

But this time the task will require some specialists other than linguists. The specialists in such fields as anthropology, social science, and psycholinguistics can contribute to this task. This comparative study as a joint work will reveal the significant features of cultural content and discover the exact points of similarity and contrast between the two cultures. It is only in this way that we can establish effective procedures of cultural orientation.

To understand foreign culture also cultivates in us an understanding of our own culture. Edward T. Hall remarks, "Culture hides more than it reveals, and strangely enough what it hides, it hides most effectively from its own participants. Years of study have convinced me that the real job is not to understand foreign culture but to understand our own" (E. T. Hall, 1959: 39).

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APPENDIX A

Directions:

The following are statements about Americans and their ways of living. There is no general agreement about these statements. We differ in the way we feel about each item. The purpose of the survey is to see how different people feel about each item. We want to have your honest opinion on each of the statements. Read each item carefully and put the letter, A, U, or D to the left of the statement which shows your feeling about the statement. Be sure to answer every item.

A . . . Agree U . . . Undecided D . . . Disagree

1 _____ Americans are very courteous people.
2 _____ Americans are are very brave people.
3 _____ Americans are more quick-tempered and passionate than Japanese.
4 _____ Americans are superior to Japanese in physical strength and appearance.
5 _____ Americans know how to enjoy life more fully than Japanese.
6 _____ The American point of view is "Never do today what we can put off until tomorrow."
7 _____ Americans are usually playing; they only work for just enough to live on.
8 _____ Americans are very friendly to us Japanese.
9 _____ Americans have low moral standards.

10 ______ Americans have more to contribute to us in many ways than we have to contribute to them.
11 ______ Hamburgers are the favorite food of Americans.
12 ______ It is customary for the American family to gather round the dinner table.
13 ______ Almost all American houses are air-conditioned.
14 ______ The average American house has at least five rooms.
15 ______ The father has the important position in the family as a decision-maker.
16 ______ The children are quite obedient to their parents.
17 ______ The children have a certain share in work at home.
18 ______ There is a certain order in the family: the younger respect and are obedient to the older.
19 ______ The children are not allowed to join the conversation with adults.
20 ______ The parents are very strict in disciplining their children.
21 ______ The parents argue in front of the children.
22 ______ The marriages are usually planned and prepared by the parents.
23 ______ The marriage ceremony usually takes place at home inviting all relatives and friends.
24 ______ Americans can get a divorce without any legal procedure.
25 ______ Women visit local beauty salons frequently.
26 ______ Students have to wear uniforms when they go to school.
27 ______ Students have to take examinations every time they go up to a higher grade.
28 ______ Teachers are very strict in the students' discipline.
29 ______ Private schools generally have a higher standard of education than public schools.
30 ______ Students bring to school their own lunches prepared by their mother.
31 ______ Thanksgiving Day is the biggest holiday in America.
32 ______ It is customary for Americans to go to church on Sunday.
33 ______ Even high school students have their own cars.
34 ______ There is no regular time schedule for public transportation.
35 ______ It is customary for a family to take a short trip during a vacation.
36 ______ Women usually don't shake hands with men when introduced.
37 ______ Everybody is expected to bring a gift when invited to a party.
38 ______ It is a great insult to return a gift which you don't want to accept.
39 ______ There is a great difference in the living standards between rural life and urban life.
40 ______ Different social groups live in different neighborhoods.

APPENDIX B

A Selected Bibliography of American Literature for Japanese Senior Highschool Students

I. Novel
  A. Adventure
    1. Johnson, Annable and Edgar, *The Burning Glass* (Harper, 1966).
    2. Lederer, William and Eugene Burdick, *The Ugly American* (Norton, 1958).
    3. Marriot, Alice, *The Black Stone Knife* (Washington, 1967).
    4. Steinbeck, John, *The Pearl* (Viking, 1947).
  B. Biographical
    1. Gunther, John, *Death Be Not Proud* (Harper, 1949)
    2. Lee, Bruce, *J. F. K. Boyhood to White House* (Fawcett, 1970).
    3. Peak, Ira, *The Life and Words of Martin Luther King, Jr.* (Scholastic, 1968).
    4. Yates, Elizabeth, *Amos Fortune, Free Man* (Dutton, 1950).
  C. Family Life
    1. Faulkner, William, *The Sound and the Fury* (Vintage, 1946).
    2. Forbes, Kathryn, *Mama's Bank Account* (Harcourt, 1943).
    3. Lewis, Sinclair, *Babbitt* (Harcourt, 1922).
    4. O'Hara, Mary, *My Friend Flicka* (Lippincott, 1944).
    5. Saroyan, William, *The Human Comedy* (Harcourt, 1943).
    6. Turngren, Ellen, *Hearts Are the Fields* (Longmans, 1961).
  D. Love and Romance
    1. Cavanna, Betty, *A Time for Tenderness* (Morrow, 1962).
    2. Daly, Maureen, *Seventeenth Summer* (Dodd, 1953).
    3. Faulkner, William, *The Brooch* (Vintage, 1962).
    4. Felson, Henry Gregor, *Two on the Town* (Scribner, 1952).
    5. Fitzgerald, Scott, *Babylon Revisited* (Fawcett, 1962)
  E. Historical
    1. Adam, Andy, *The Cowboy (Log of a Cowboy)* (Washington, 1966).
    2. Brown, Francis William, *Looking for Orlando* (Criterion, 1961).
    3. Cather, Willa, *My Antonia* (Houghton, 1947).
    4. Guthrie, A. B., *The Way West* (Houghton, 1971)
    5. Lewis, Sinclair, *Main Street* (Harcourt, 1950).
    6. Norris, Frank, *The Octopus* (Doubleday, 1952).
    7. Richter, Conrad, *The Light in the Forest* (Knopf, 1953).
    8. Rolvaag, Ole E., *Giants in the Earth* (Harper, 1927).
       The Young Giants (Pyramid, 1964).
    9. White, Stewart E., *The Saga of Andy Burnett* (Dell, 1963).

F. Problems and Conflicts
  1. Arthur, Rith, *The Whistling Boy* (Atheneum, 1969).
  2. Baldwin, James, *Nobody Knows My Name: More Notes on a Native Son,* (Dial, 1961).
     Go Tell It on the Mountain (New America Library, 1963).
  3. Barnes, Nancy, *The Wonderful Year* (Messner, 1946).
  4. Baudouy, Michel-Aime, *More than Courage* (Harcourt, 1961).
  5. Bond, Gladys Baker, *A Head on Her Shoulder* (Abelard, 1963).
  6. Carson, John, *The Twenty-Third Street Crusaders,* (Ariel, 1958).
  7. Crane, Stephen, *A Girl of the Streets,* (Washington, 1960).
  8. Davis, Clyde B., *The Newcomer,* (Lippincott, 1954).
  9. Hinton, S. E., *Outsiders* (Viking, 1967).
  10. Koob, Theodora, *The Deep Search* (Lippincott, 1969).
  11. Lafarge, Oliver, *Behind the Mountain* (Berkley, 1962).
  12. Lee, Harper, *To Kill a Mockingbird* (Lippincott, 1960).
  13. Salinger, J. D., *The Catcher in the Rye* (New American Library, 1962).
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Book Reviews

DRAMA TECHNIQUES IN LANGUAGE LEARNING. Alan Maley and Alan Duff. Cambridge, England: Cambridge University Press, 1978, pp. 104.

The acceptance of drama in the teaching of English as a second or foreign language has been relatively slow. Perhaps the cause is the word drama. Teachers fear that they cannot handle it because of lack of training, or that their students are shy, or the expense and bother of costumes, settings, and lights all contribute to their reluctance to even try it. Most of these fears can be alleviated with the understanding that using drama techniques does not mean putting on a play. Using drama techniques means using activities that promote true communication between people.

In the past year or two those of us who have been advocating the use of drama for English learning have been overjoyed by the support given us by some leaders in ESL and others outside our discipline. For example, Martin L. Albert and Loraine K. Obler in *The Bilingual Brain: Neuropsychological and Neurolinguistic Aspects of Bilingualism* (1978) state in their final paragraph:

> **Finally the evidence presented in this book has implications for second language teaching. If it is true that the right hemisphere plays a major role in the acquisition of a second language, at any age, then it might be useful to develop a program of second language teaching that emphasizes so-called "right hemisphere" strategies. For example, a second language might be more easily learned if it were taught through nursery rhymes, music, dance, or techniques emphasizing visuospatial skills. (Albert, Obler, 1978)**

This may seem like a very long introduction for a review, especially of a book that I feel stands on its own merits, but theatre is still in my blood and I like to "set the stage."

Drama Techniques in Language Learning is a book that makes me want to go back to the language classroom. I can anticipate the excitement and learning that will take place as the students go from one activity to another. Instead of dull routines or memorization of useless information, there will be problem solving, action, and a natural flow of language. In their introduction the authors make, to my mind, the most important statement regarding the use of drama in the language classroom. "Let us be clear from the start what we mean by 'dramatic activities.' They are activities which give the student *an opportunity to use his own personality (italics mine)* in creating the material on which part of the language class is based" (p. 1).

If you have had doubts about using drama activities or techniques in your classroom, the first twenty six pages will surely reply to most of your objections or questions. They will give you the knowledge you need to succeed. For example:

"About Language"

> **But language is not purely an intellectual matter. Our minds are attached to our bodies; and our bodies to our minds. (p. 2)**
> **. . . to encourage students to look at language from a different angle, to go behind the words to the actions they are most likely to perform in the language, the patterns of behaviour that lie behind all languages (functions such as persuading, agreeing, accepting). (p. 4)**

In the section called "Situation," the authors continued with a discussion of setting; role and status; mood, attitude and feeling; and shared knowledge. If you are like most teachers, one of your main concerns is how to motivate your students. Maley and Duff have excellent comments on this in the section "About Motivation."

The main body of the book is divided into three areas: Observation, Interpretation, and Interaction. These sections contain a total of fifty-six activities. Each activity is described clearly in "What to do," followed by "Remarks" which may explain why the activity was included, what may happen, and/or follow-up work.

I recommend *Drama Techniques in Language Learning* without reservation. If you are dissatisfied with your students' verbal communication, you will see that they are better than you thought. If you are still afraid of "drama" after reading the book, one day when your lesson plan runs short and you still have five or ten minutes, try one of the activities and you will no longer be afraid.

Once you have read this book, I feel certain your imagination will be stimulated, and you will look at language teaching and learning in a new light.

—_Richard A. Via_*

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*Richard Via spent the first twenty-three years of his professional life on Broadway as an actor and stage manager. As stage manager of _Hello, Dolly_ he visited Japan and his life took a sudden change of direction. In less than a year he was back in Japan as a Fulbright lecturer in theater only to discover that theater was not taught in Japanese universities. "Create a program," he was told, and out of the program he created came his research in the use of drama and drama techniques for language teaching. His research has led to an impressive array of teaching experiences, as well as numerous articles and publications including _English in Three Acts._ He is presently a visiting Research Associate at the East-West Center in Honolulu, Hawaii.

THE PLACE OF LITERATURE IN THE TEACHING OF ENGLISH AS A SECOND OR FOREIGN LANGUAGE. Albert H. Marckwardt. Honolulu: East-West Center, University Press of Hawaii, 1978, pp. 78.

To venture to review the last and lasting work of a great teacher would require more than just ordinary courage. It is with great respect to the author, combined with the feelings of nostalgia reminiscing the many frustrating but not unrewarding years of my teaching career, that I have agreed to review _The Place of Literature in the Teaching of English as a Second or Foreign Language_ by the late Professor Albert H. Marckwardt.

My task as a reviewer is made even more difficult when what needs to be said about the book was already said by another great teacher, Professor Randolph Quirk, in his Foreword. Perhaps this review should come to an end here.

If the book had been written two decades ago, it would have eased the minds of many teachers who were torn between two extreme views: "language-without-literature" and "literature-with-no-language." The literature/language dichotomy has been a subject of great debate in the TEFL/TESL arena for a long time. In order to understand this controversy, Professor Marckwardt has asked us first to preserve and strengthen "a spirit of cool rationality and unfettered inquiry." Perhaps with this purpose in mind, the first three chapters have certainly cleared the ground for a rational mind before pursuing our inquiry whether or not there is a place for literature in the teaching of English to non-native speakers. The author deliberately makes lengthy analyses of how literature in general has been viewed, how it has been taught since the Renaissance, what role language and literature play in the teaching of the mother tongue, how literature courses in the schools and universities in the United States are organized, and what rationale there is behind each type of course organization.

His own view is clearly expressed in Chapter 2, that "there is a justifiable and a profitable place for literature in the English curriculum, irrespective of the role of the English language within the country" (p. 19). Yet, there are a number of problems arising from that conclusion. Before trying to deal with the problems, the author makes a parallel analysis in Chapter 4, of what took place and is taking place in foreign literature classes around the world. One interesting observation he makes is that in most English literature courses, there seems to be "the intensive preoccupation with English and American writing." This remark may raise the eyebrows of those who belong to an exclusive school of the Anglo-American tradition. It is his view of the functions of the English language in international settings that one should welcome his plea to move "toward a broadened concept of literature in English irrespective of country. . . ." Though not explicity stated, Professor Marckwardt may have preferred "English and American literature" courses, not replaced but supplemented by, "literature written in English" in foreign language curricula. A suggestion worthy of consideration.

In Chapter 5, "Factors Influencing the Teaching of Literature in the Foreign-Language Curriculum," Professor Marckwardt not only enumerates all possible issues most frequently discussed among foreign language/literature teachers and curriculum developers, but also prescribes what he believes should be done. Once again a "purist" may be shocked by his suggesting that teachers should make use of the native translations of English literary works because "more of the literature could be covered in a less tiresome fashion, to the increased satisfaction of at least the students, if not the teacher" (p. 45). How familiar he must have been with the tedious method of some classroom teachers "plodding through the entire work as class translation," one often sees in foreign-literature classes!

On a more sensitive issue of the cultural aspect in the literary curriculum, the author is successful in eradicating the view still perceived by many that if one is taught foreign literature, one is likely to become addicted to that culture To Professor Marckwardt some cross-cultural understanding is vital, but "it will be understanding rather than adoption of the second culture which will prevail" (p. 49). Literature only offers another source of material for observation of how human beings behave, act and react. Characters in literature are to be carefully analyzed and studied in the same manner as characters in real life are.

Simple and most obvious observation is made on the subject of simplified and abridged texts. Here we are reminded that "no two simplified versions will bear the same relation to the original" (p. 59). The two illustrations clearly indicate what is lost and what may be gained in simplified or abridged texts. The teacher, in selecting which versions to use in class, therefore, has to consider "the purpose of the particular selection at the point in the curriculum at which it has been placed" (p. 59).

Professor Marckwardt succeeds in answering the question "why literature" in the first four chapters, a major portion of the book itself, and in discussing issues concerning the most debatable factors which influence the teaching of English literature in the foreign-language or second-language curriculum in Chapter 5.

The prescriptive part of the book appears in Chapter 6 in which the author tries to suggest what type of literature is to be taught at different levels and why. Yet, before addressing himself to this issue, his great concern lies in the overall educational goals of a society. In fact, he cannot prescribe any kind of literature for any educational system. What should be asked first is "what kind of person and society is it geared to produce." Literature in any kind of class should be chosen on the basis of the general aims of the country's system of education.

His concluding statements show the author in the role of a language educator. What is of great value is his caution against "a danger of overlooking or undervaluing some of the uses to which language may be put, among them its function as a literary medium" (p. 75). Isn't it an educational crime to overlook the nature of language and to undervalue the power of literature? We are made to see how language and literature can be complementary in foreign-language curriculum, and how man can use his most miraculously complex tool (language) to reveal his most intense and artistic form of expression (literature). Definitely, the book has a clear educational purpose and that purpose is admirably stated in the author's own words: "The present work is an effort to correct what has at times seemed an imbalance, but in so doing to avoid advocacy for it own sake" (p. 75).

If "an imbalance" in our mind has been corrected after reading his book, Professor Marckwardt's last wish is fulfilled.

—*Mayuri Sukwiwat**

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*Mayuri Sukwiwat received her B.A. from Nottingham University, a Certificate in Teaching English as a Foreign Language at the University of Michigan, and an M.A.T. in American Literature from Indiana University.

From 1954-1967 she taught English and American Literature and trained Thai teachers of English at the College of Education in Thailand. From 1968-1977 she was Director of the Central Institute of English Language, the Office of University Affairs, in Thailand. At present she is a Visiting Research Associate at the Culture Learning Institute, The East-West Center, Honolulu.

Bright Ideas

Using Taped Dialogues in the Classroom

*Ruth Sasaki**

The following procedure offers an alternative to the listen-repeat-memorize approach often taken with dialogues in the ESL classroom. Emphasis is placed on understanding and communication of information; students are encouraged to listen for meaning, then use their own words to express the same information.

The dialogue should be recorded on tape by native speakers. The best dialogues are those which are recorded impromptu, that is, not read from a written script or previously rehearsed. However, even a written dialogue can be brought to life if the speakers speak naturally, using reduced forms and overlapping lines.

(1) Play the tape, then have the students produce the information they have been able to pick up from the first listening. Instead of a question-answer format, which can be intimidating because it puts students "on the spot," divide the students into groups and have them, within their groups, try to piece together the information presented in the dialogue. Instruct each group to put notes on the blackboard. When the students have produced all they can remember, play the tape again. A tape that can be reconstructed in two or three listenings is about the right difficulty.

(2) When the content and structure of the dialogue have been understood, have the students role-play it in pairs. Encourage them to use their own words and not try to remember the exact words that were used on the tape. At this time, notes can be rewritten on the

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blackboard as an aid—perhaps a general outline of the dialogue, including details that are hard to remember. For example, a conversation in which John phones Mary to invite her to wine country the following weekend might be summarized in the following manner:

1. John calls Mary
2. weekend – wine country?
3. meet – 12:00/hotel lobby

Students should not be required to memorize detailed information. While the pairs are working, the teacher should circulate from group to group, providing feedback when students make errors, pointing out problems involving politeness or body language, etc. Have each pair role-play the dialogue twice, changing parts the second time. Then have the students change partners and role-play the dialogue again. The idea behind this is that different people will be using different language, and by changing partners, students will be discouraged from falling into set responses. Emphasize that the student must listen to his/her partner and respond appropriately. The order of what is said may vary widely from group to group. Emphasize that the students are to do what they must do in any real conversation—that is, if a person does not come up with an expected piece of information, his/her partner must elicit it by asking a question. Or, if one partner fails to ask a question, the other partner should either supply the information or hint —none of this "It's your turn" or "You're supposed to say such-and-such." Impress upon the students that they are to communicate as in a real exchange.

(3) Choose two people who have not previously worked together to role-play the dialogue for the whole class. The teacher and other students should then provide feedback about the exchange: Did the two succeed in communicating? Were they polite?

The teacher might repeat this step with one or two other pairs. One way of varying the exercise is to change the context in which the dialogue occurs. For example, one pair might be a businessman and his boss, another might be a couple of close friends, and another might be two strangers. The change in circumstances will necessitate certain adjustments in the language chosen to express the same information.

(4) The final step is to have the students listen to the tape again.

The teacher might have the students do a cloze. The assumption here is that now that students understand what is being expressed and have gone through the process of struggling to formulate ways of expressing it themselves, they will have a natural curiosity to see how the native speakers chose to express those same concepts.

A Conversation Stater

*Dorothy A. Stroup**

Here's a technique developed several years ago by my colleague, Arthur Carson, of the English Language Program at the University of California Extension in Berkeley. It is a method that has always seemed to me extremely successful in terms of student interest and improvement of fluency. It has the capacity for endless variation, requires little advance planning, and can be used at all levels. In addition, it's a good ice-breaker, a warm-up exercise to help overcome Monday morning blues, and it's a vocabulary builder. This is how it works.

The teacher begins by asking one or all of the students a fairly general question:

> What did you do last night?
> How many different kinds of jobs have you had?
> What would you do if you woke up one morning and discovered that you had become a giant bug?

If the teacher asks only one student, the exercise begins with that student's answer; if more than one student is asked, the class can select the answer they find most interesting. In answer to the first question listed above, the following answer might be given:

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> I escaped from the square dancing last night.

Using this sentence as a stimulus, the teacher now asks another student, "What did she say?" thus requiring the student to change the pronoun in the response or use reported speech: "Reiko said that she escaped from the square dance last night."

The teacher then begins to solicit "known questions"—questions that can be answered using the information already provided by the stimulus sentence. The students will produce relevant Wh, yes/no, and tag questions. In some cases, of course, all of these types of questions cannot be answered by the given sentence. In the above sentence, the answers to "how" and "why" are not yet known.

After the "known questions" have been asked, the teacher should move to the next step: eliciting the "unknown questions"—those questions that cannot be answered using the information given in the answer to the original question. These "unknown questions" must be asked of the student who gave the original answer. Depending on the level of the class, the questions (both "known" and "unknown") can be written on the board by a student, the teacher, or taken down by the class as dictation. Here are some sample "unknown questions" and answers:

What time did you escape?	About 7:30
Why did you escape?	I don't like square dancing.
Did your roommate escape too?	Yes.

The form of the questions and answers can be changed to expand the exercise:

> Reiko said that she didn't like square dancing?
> Reiko escaped about 7:30, didn't she?
> If Reiko hadn't escaped, what do you think would have happened?

For a follow-up exercise the next day, the teacher can collect the notes which one or two of these students have made and type them up for a review. A dictation can also be made from the information generated by the class on the previous day.

The following is a portion of an actual exercise done in a high level class:

Question
What did everybody do this weekend?

Answers
Tomoko went to the Hakone Open Air Museum.
Kazumi finished one of the reading assignments for her junior college.
Kaneyoshi went back home to clean his house.

Known Questions
Where did he go?
Who went back to clean his house?
Why did he go back home?

Unknown Questions and Answers

How did you clean your house?	With my hands.
Why did you clean it?	It was so dirty.
How long did it take you?	Five or six hours.
Were you satisfied with your house cleaning?	Not perfectly. Not absolutely.

Dictation
On the weekend, when many other people were going sightseeing, playing guitars and visiting friends, Kaneyoshi had to go back home to clean his house. He hadn't cleaned it for a whole month, so it was very dirty.

The actual lesson contained more information than is given here, but this is enough to give you an idea of the shape the exercise can take.

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Announcements

The C-L/CLL Newsletter is a quarterly publication which will appear Fall, Winter, Spring & Summer. Its purpose is to serve as a channel for communicating some of the ongoing research and current developments that are not yet in book form. Available from Counseling-Learning Institutes, Box 383, E. Dubuque, Illinois, 61025.

SLANT is a newsletter for researchers and teachers working in the field of second language acquisition. Its goal is to inform its readers of the most recent developments in the field of second language research around the world. To encourage researchers and teachers to share their work, *SLANT* publishes resumes of research in progress. All second language researchers are invited to submit resumes of their research in progress describing their subjects, data collection procedures, analysis and language involved—200 words maximum. Please include your complete mailing address so that others interested in your work can contact you directly. Send resumes to:

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TESOL Convention Preparations. The Teaching English Abroad/Special Interest Group (TEA/SIG) of TESOL, in preparing for the March, 1980 TESOL Convention in San Francisco, seeks information from researchers and teachers outside the United States. Researchers overseas are asked to submit abstracts of their research to TEA/SIG even if they do not plan to attend the convention. Teachers overseas needing ideas to improve their teaching in difficult circumstances may submit to TEA/SIG their pedagogical problems with a description of their teaching situation (materials used; number, level, and age of students; type and purpose of instruction, etc.). Correspondence should be addressed to Dr. Lin Loughheed, Education Development Center, 55 Chapel Street, Newton, Massachusetts, 02160, U.S.A.

RELC Regional Seminar. The Southeast Asian Ministers of Education Organization (SEAMEO) Regional Language Centre (RELC) will hold its 15th Regional Seminar, 21-25 April 1980, in Singapore. The theme of the seminar is "Evaluation and Measurement of Language Competence and Performance."

The objectives of the seminar are:

> To review current methods of testing language competence and performance;
> To consider research in the field of language testing and its relationship to language teaching;
> To discuss the problems of language testing in the multilingual and multicultural societies of Southeast Asia;
> To stimulate interest and research in the field of language testing in the region.

Abstracts are invited on topics relevant to the theme of the seminar. Further information and invitations to participate in the seminar can be obtained from the following address:

Director
(Attention: Chairman Seminar Planning Committee)
SEAMEO Regional Language Centre
RELC Building
30 Orange Grove Road
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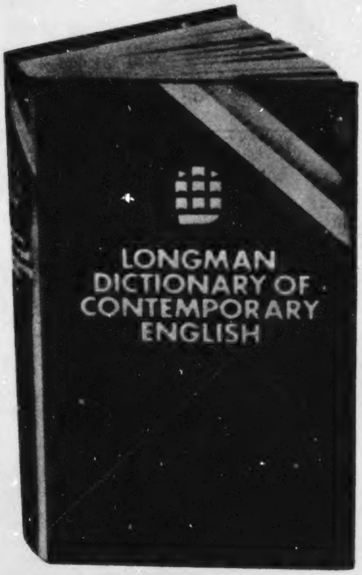

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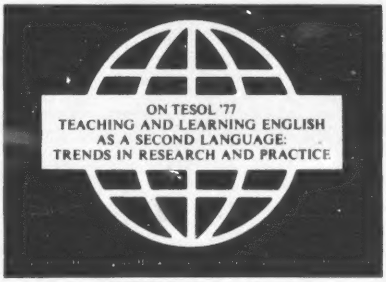
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